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Secret Place: Generated from Place and Non-Place

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Zeyue Zhang

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Secret Place

Generated from
Place & Non-Place



Kennesaw State University

Department of Architecture
College of Architecture and Construction Management

Thesis Collaborative 2016 – 2017

Request for Approval of Project Book

Zeyue Zhang

Secret Place: Generated from Place and Non-Place

Thesis Summary: My thesis explores the nature of place today. Looking for the living condition in future, there are about more than 70% of the world's population that will be urban by 2050. I look to explore a place (in dense urban area) for city people can get a respite from daily chaos and to feel, experience, and discover "a sense of calm". This I define as the "Secret Place". The Secret Place also comes from the study of "Place" and "Non-Place", which is basically distinguished by one question: if the quality of the space could resonate with or has meaning for individual or community. The research process is including precedent study and site study to look for what make a place "Secret Place". The final goal of the project will be to explore the methodical solutions to offer the Secret Place for city people enjoying their individual spiritual space from their busy urban life.

Student Signature _____ Date _____

Approved by:

Internal Advisor 1 _____ Date _____

Internal Advisor 2 _____ Date _____

Thesis Coordinator: Professor Liz Martin _____ Date _____

Department Chair: Dr. Tony Rizzuto _____ Date _____

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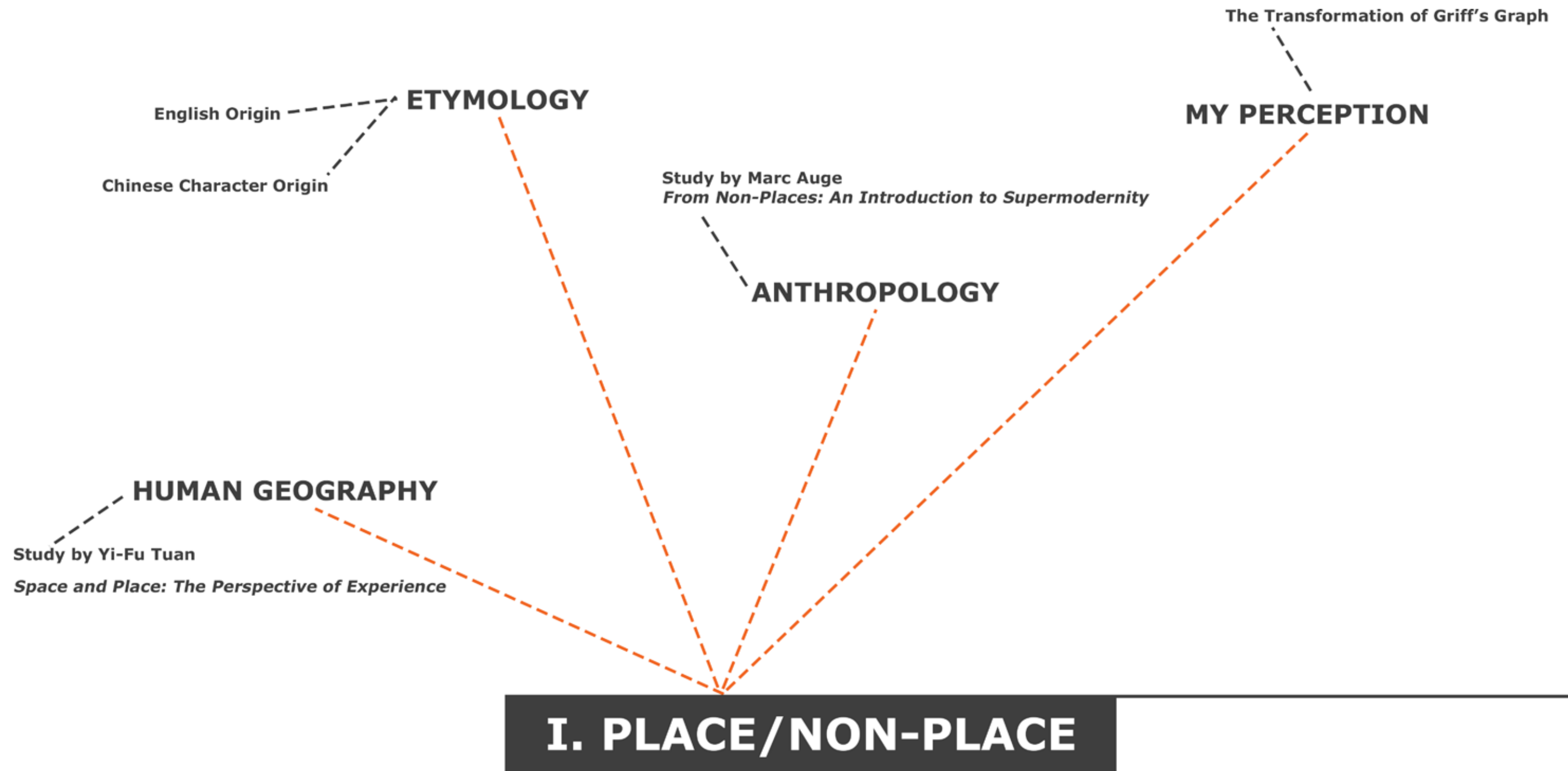
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PLACE

ETYMOLOGY



From dictionary.com

Greek **plateia** (hodos) "broad (way)," fem. of platys "broad" (see plaice (n.)).

Latin **platea** "courtyard, open space; broad way, avenue"

Medieval Latin **placea** "place, spot,"

Old French **place** "place, spot" (12c.)

c. 1200, "space, dimensional extent, room, area,"

Place

Replaced Old English stow and stede.

From mid-13c. as "particular part of space, extent, definite location, spot, site;"

from early 14c. as "position or place occupied by custom, etc.; position on some social scale;"

from late 14c. as "inhabited place, town, country,

" also "place on the surface of something, portion of something, part," also, "office, post."

Meaning "group of houses in a town" is from 1580s.

ABSENCE When Michel de Certeau mentions ‘non-place’, it is to allude to a sort of negative quality of place, an absence of the place from itself, caused by the name it has been given. Marc Auge	ARCHETYPE The traveler’s space may thus be the archetype of non-place. Marc Auge	AUTHENTIC The dated monument is cited as a proof of authenticity which ought in itself to arouse interest: a gap is opened up between the landscape’s present and the past to which it alludes. Marc Auge	ANONYMITY A paradox of non-place: a foreigner lost in a country he does not know (a ‘passing stranger’) can feel at home there only in the anonymity of motorways, service stations, big stores or hotel chains. Marc Auge	BUSTLE Move in an energetic or noisy manner. Dictionary
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ETYMOLOGY (Chinese)

The origin of the word character
(inscriptions on bones or tortoise shells)



“田” and “人” are like the square farmland.



It is like the dead buried in the ground.

The development of the word character



“土” means earth; “日” means sunshine.



“山” means mountain; “水” means water; “土” means earth.



The current word character
(traditional Chinese & simplified Chinese)



场地 Place



CALM

(of a person, action, or manner) not showing or feeling nervousness, anger, or other emotions.
the absence of violent or confrontational activity within a place or group.
make (someone) tranquil and quiet; soothe.
Dictionary

CHAOS

complete disorder and confusion.
Dictionary

CHARACTERISTIC

a feature or quality belonging typically to a person, place, or thing and serving to identify it.
the whole number or integral part of a logarithm, which gives the order of magnitude of the original number.
Dictionary

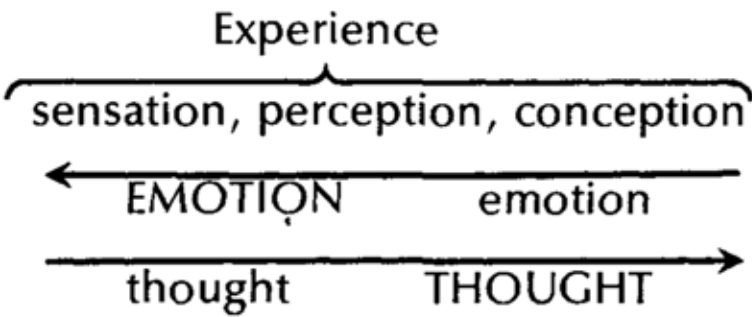
CLASSIC

“classic” is henceforth the “flash” at the dawning of a new world – which will of course have no duration, for its collapse is already sealed with its appearance.
Dictionary

About Yi-Fu Tuan

Eminent geographer Yi-Fu Tuan considers the ways in which people feel and think about space, how they form attachments to home, neighborhood, and nation, and how feelings about space and place are affected by the sense of time. He suggests that place is security and space is freedom: we are attached to the one and long for the other. Whether he is considering sacred versus “biased” space, mythical space and place, time in experiential space, or cultural attachments to space, Tuan’s analysis is thoughtful and insightful.

Annals of the Association of American Geographers



Experiential Perspective _____ The study by Yi-Fu Tuan

Exerience is a cover-all term for the various modes through which a person knows and constructs a reality. These modes range from the more direct and passive senses of smell, taste, tough, to active visual perception and the indirect mode of symbolization.

Diagram + Text:

Page 8, *Space and Place: The Perspective of Experience* by Yi-Fu Tuan

COMPLEMENTARY

Clearly the word ‘non-place’ designates two complementary but distinct realities: spaces formed in relation to certain ends (transport, transit, commerce, leisure), and the relations that individuals have with these spaces.
Marc Auge

CONTEXT

The fact that in some ways and in some contexts culture and individuality might be defined as reciprocal expressions of one another is a triviality, or anyway a common-place, which we use when we say, for example, that so-and-so is a “real” Breton, Briton, Auvergnat or German.
Marc Auge

CONVENIENT

fitting in well with a person’s needs, activities, and plans
Dictionary

CRYPTIC

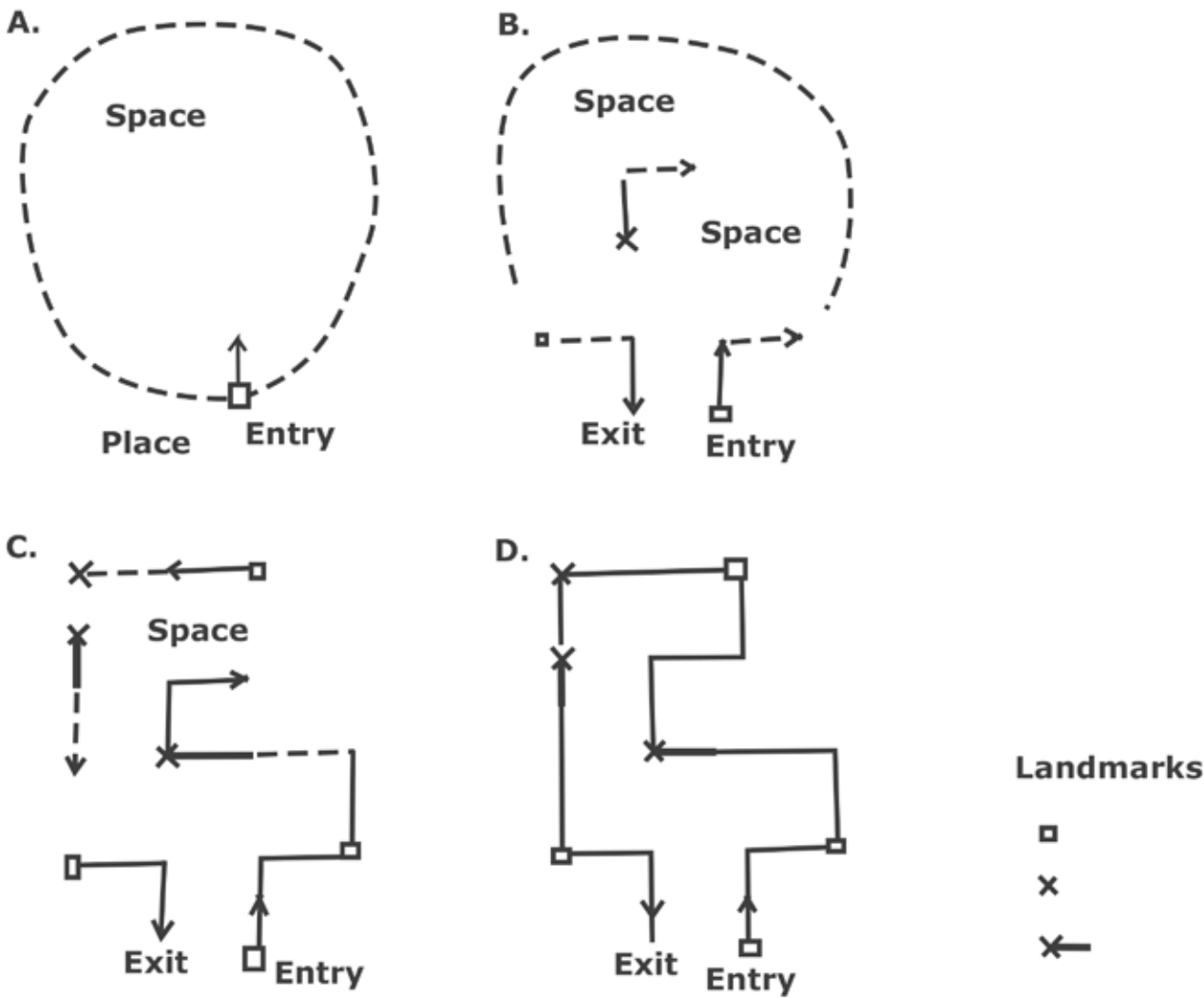
having a meaning that is mysterious or obscure.
Dictionary

From Space to Place: Learning a Maze _____ The study by Yi-Fu Tuan

From space to place: learning a maze. At first only the point of entry is clearly recognized; beyond lies space (A). In time more and more landmarks are identified and subject gains confidence in movement (B, C). Finally space consists of familiar landmarks and paths – in other words, place (D).

Diagram + Text:

Page 71, *Space and Place: The Perspective of Experience* by Yi-Fu Tuan



DIM
(of a light, color, or illuminated object)
not shining brightly or clearly.
not clearly recalled or formulated in the mind.
make or become less bright or distinct.
Dictionary

DIMENSION
Everything there is to know about it is already known: land, forest, springs, not able features, religious places, medicinal plants, not forgetting the temporal dimension so fan inventory of these places whose legitimacy is postulated, and whose stability is supposed to be assured, by narratives about origins and by the ritual calendar.
Marc Auge

DIVERSE
showing a great deal of variety; very different.
Dictionary

EFFICIENT
(especially of a system or machine) achieving maximum productivity with minimum wasted effort or expense.
Dictionary

Supermodernity

If distinguished from hypermodernity, supermodernity is a step beyond the ontological emptiness of postmodernism and relies upon plausible heuristic truths. Whereas modernism focused upon the creation of great truths (or what Lyotard called "master narratives" or "metanarratives"), and postmodernity was intent upon their destruction (deconstruction); supermodernity operates extraneously of meta-truth. Instead, attributes are extracted from objects of the past based on their present relevance. Since attributes are both true and false, a truth value is not necessary including falsifiability. Supermodernity curates useful attributes from modern and post-modern objects in order to escape nihilistic postmodern tautology. The touchscreen phone is an excellent example of supermodernism in action. Related authors are Terry Eagleton *After Theory*, Marc Augé *Non-Places: Introduction to an Anthropology of Supermodernity*, and Kashif Vikaas "Hyperland."

----- From Wikipedia



ETHNOLOGY

The first problem with an ethnology of the 'here' is that it still deals with an 'elsewhere', but an 'elsewhere' that cannot be perceived as a singular and distinct (exotic) object. These multiple permeations have become apparent in language.

Marc Augé

EXCESS

the price we pay for the overabundance of events corresponding to a situation we could call 'supermodern' to express its essential quality: excess.

Dictionary

EXPERIENCE¹

Experience is a cover-all term for the various modes through which a person knows and constructs a reality. These modes range from the more direct and passive senses of smell, taste, and touch, to active visual perception and the indirect mode of symbolization.

Yi-Fu Tuan



What is new is not that the world lacks meaning, or has little meaning, or less than it used to have; it is that we seem to feel an explicit and intense daily need to give it meaning: to give meaning to the world, not just some village or lineage. This need to give a meaning to the present, if not the past, is the price we pay for the overabundance of events corresponding to a situation we could call "supermodern" to express its essential quality: excess.

**Non-Places:
An Introduction to Supermodernity
by Marc Augé**

EXPERIENCE²

People are complex beings. The human endowment includes sensory organs similar to those of other primates, but it is capped by an exceptionally refined capacity for symbolization. Experience can be direct and intimate, or it can be indirect and conceptual, mediated by symbols.

Yi-Fu Tuan

FEELING¹

Feeling is more ambiguous. As Paul Ricoeur put it, "Feeling is ... without doubt intentional: it is a feeling of 'something'—the lovable, the hateful, [for instance]. But it is a very strange intentionality which on the one hand designates qualities felt on things, on persons, on the world, and on the other hand manifests and reveals the way in which the self is inwardly affected." In feeling "an intention and an affection coincide in the same experience."

Yi-Fu Tuan

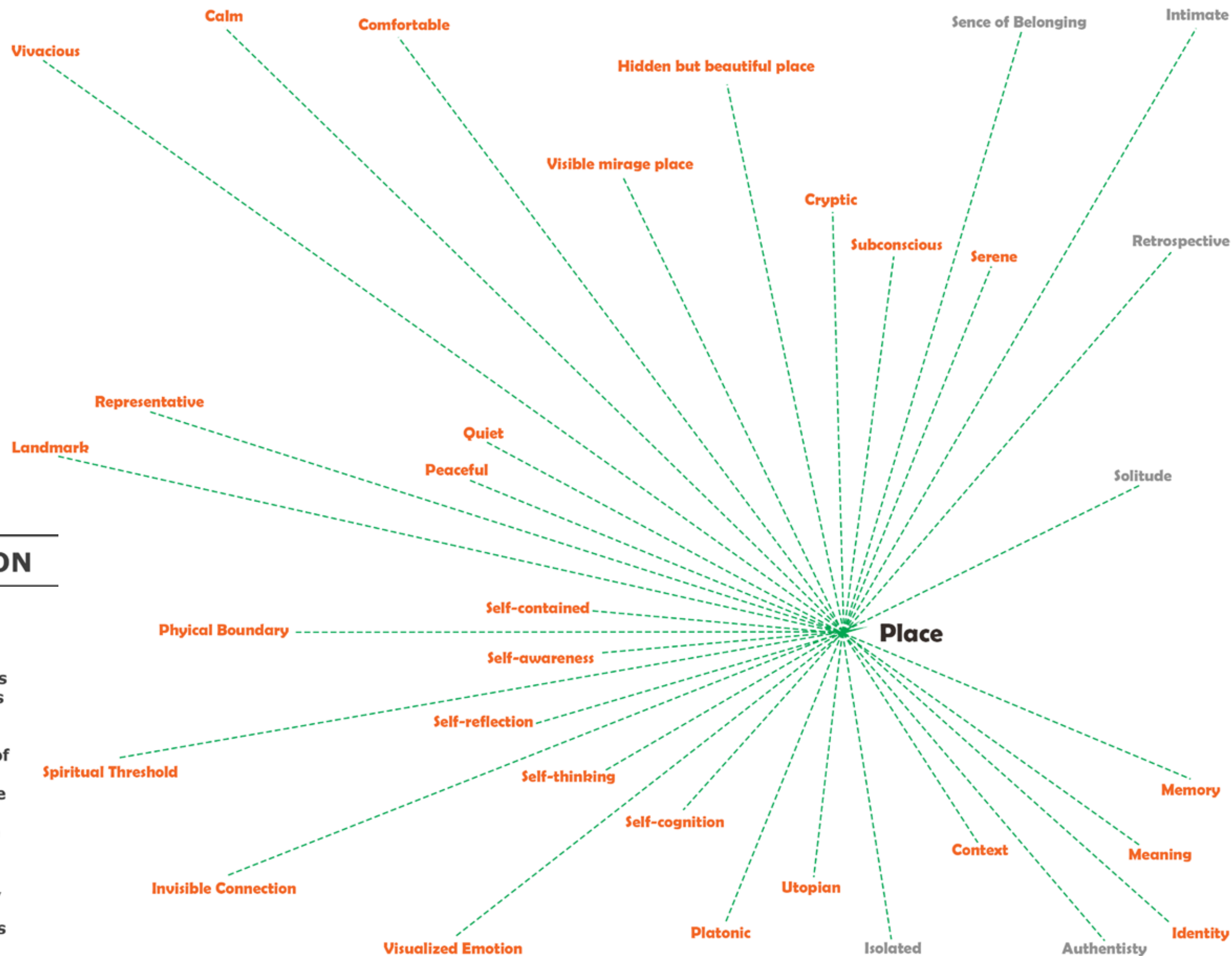
FEELING²

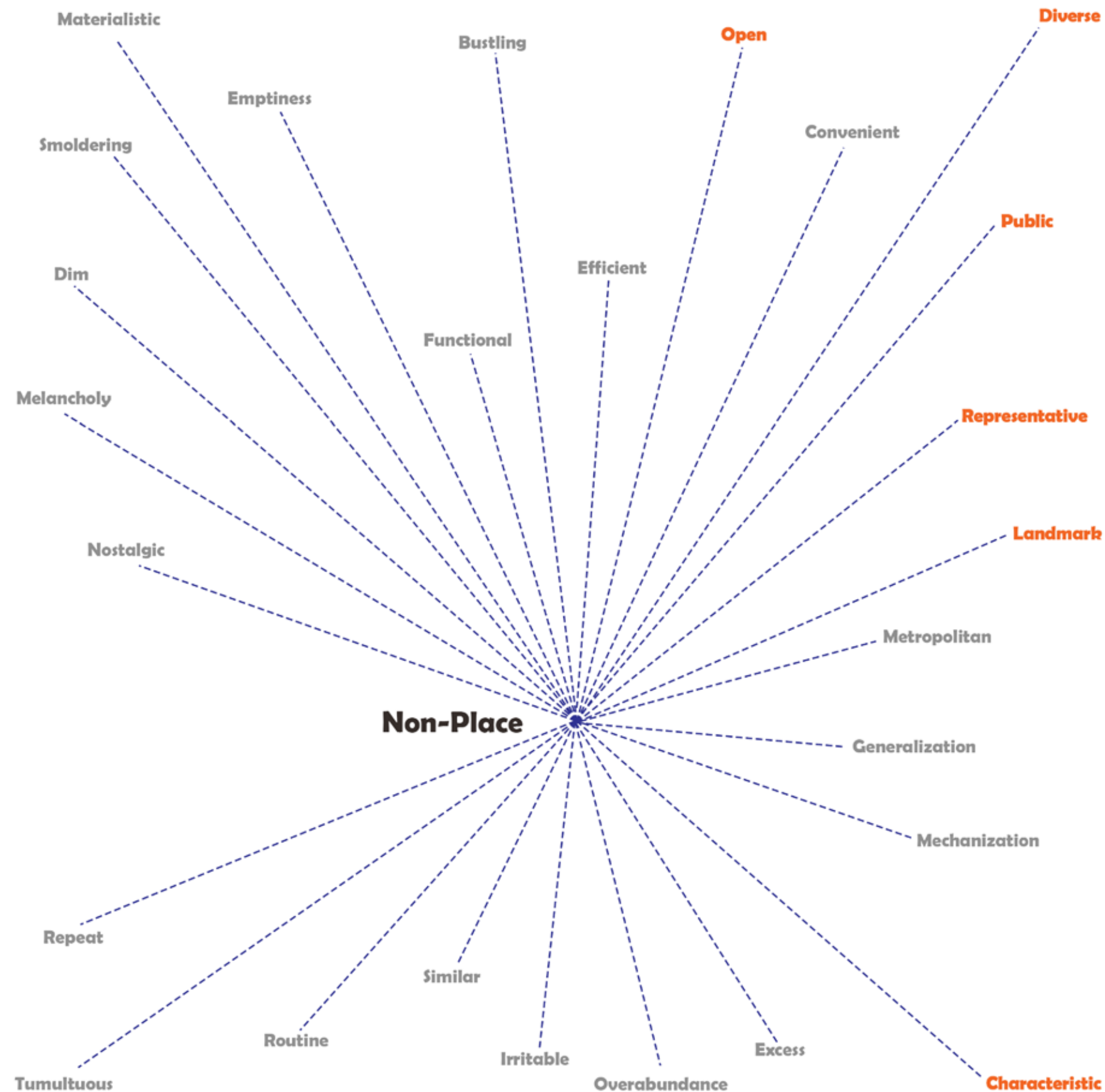
We have privileged access to states of mind, thoughts and feelings. We have an insider's view of human facts, a claim we cannot make with regard to other kinds of facts.

Yi-Fu Tuan

PLACE MY PERCEPTION

Geographer Yi-Fu Tuan examines the interactions and implications of "space" and "place"—the "basic components of the lived world"—within the perspective of experience. One of the interesting dialectics Tuan uses is "Place is security, space is freedom." One of the central themes of the book is the experiences of the subject in space—in Tuan's own words—"how the human person, who is animal, fantasist, and computer combined, experiences and understands the world."

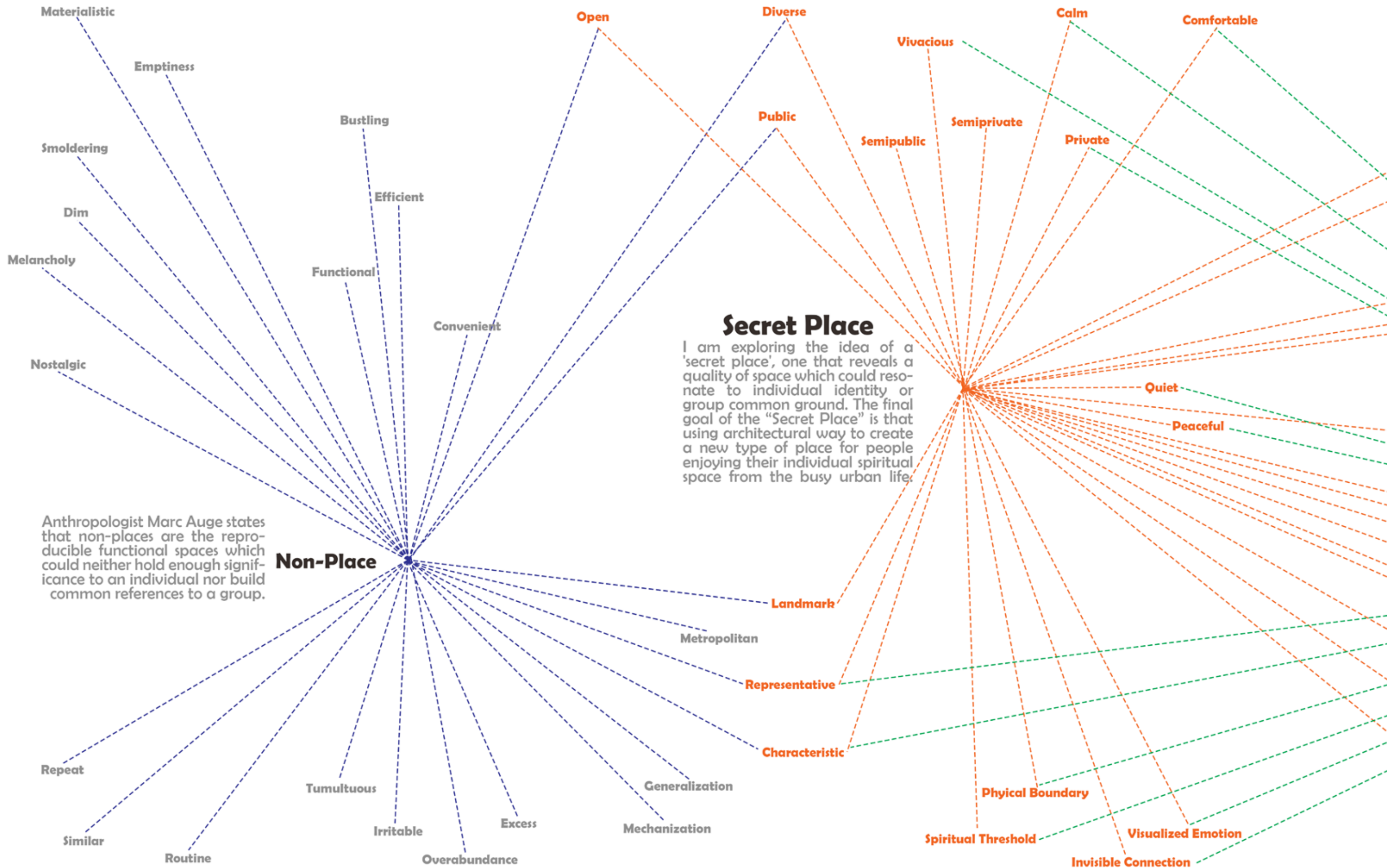


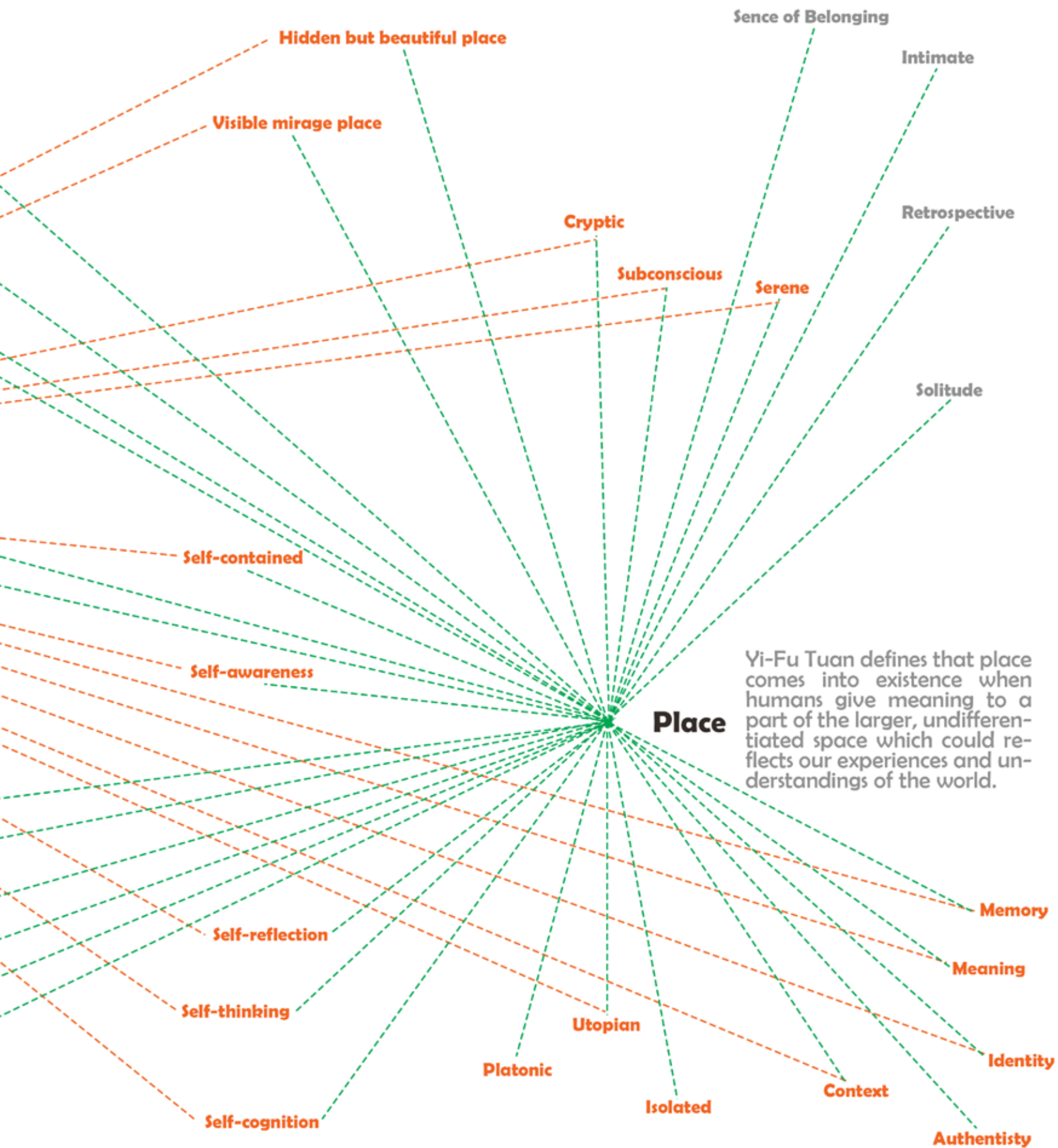


MY PERCEPTION

NON-PLACE

Non-place came from French anthropologist Marc Augé to refer to anthropological spaces of transience where the human beings remain anonymous and that do not hold enough significance to be regarded as “places”. It is the space that have no special relationship to the context in which they are located—they could be anywhere, like airports, supermarkets or gas stations. Non-place does neither hold enough significance to an individual nor build common references to a group. It is efficiently reproducible functional in the modern materialistic world. However, the lack of characteristics and emotions of non-places leads to the lack of spiritual needs for city people.





II. SECRET PLACE

SECRET PLACE	STATEMENT
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I think there are such a lot of non-places in the modern materialistic world. The non-place is efficiently practical and functional to serve our city life. However, the lack of characteristics and emotions of non-places leads to a lack of spiritual needs of our city people today. Basic from the ideology of Place and Non-place, I came up with my concept of "Secret Place".

Understanding how a 'sense of place' is created and changes is relevant to understanding how people interact with their environment in general and considering how this interaction may become more spiritually connected so that a place could embody the subconscious and the emotion of individuals or groups. For these reasons, I am exploring the idea of a 'secret place' , one that reveals awhere the quality of space which could resonate with individual identity or group common ground. A "sense of place" It could be a large open space and could also be extra small and abstract thing such as reading a book or listening to music.

Therefore, for next step, I will study the scale of my "secret place". Because according to Etymology, the origin of word "Place" means "an open space". A "sense of place" could be a large open space and could also be extra small and abstract thing such as reading a book or listening to music. The final goal of the "Secret Place" is to create a new type of place for people enjoying the individual spiritual individual space from the busy urban life.

FEELING³

Experience is compounded of feeling and thought. Human feeling is not a succession of discrete sensations; rather memory and anticipation are able to wield sensory impacts into a shifting stream of experience so that we may speak of a life of feeling as we do of a life of thought.
Yi-Fu Tuan

FORM

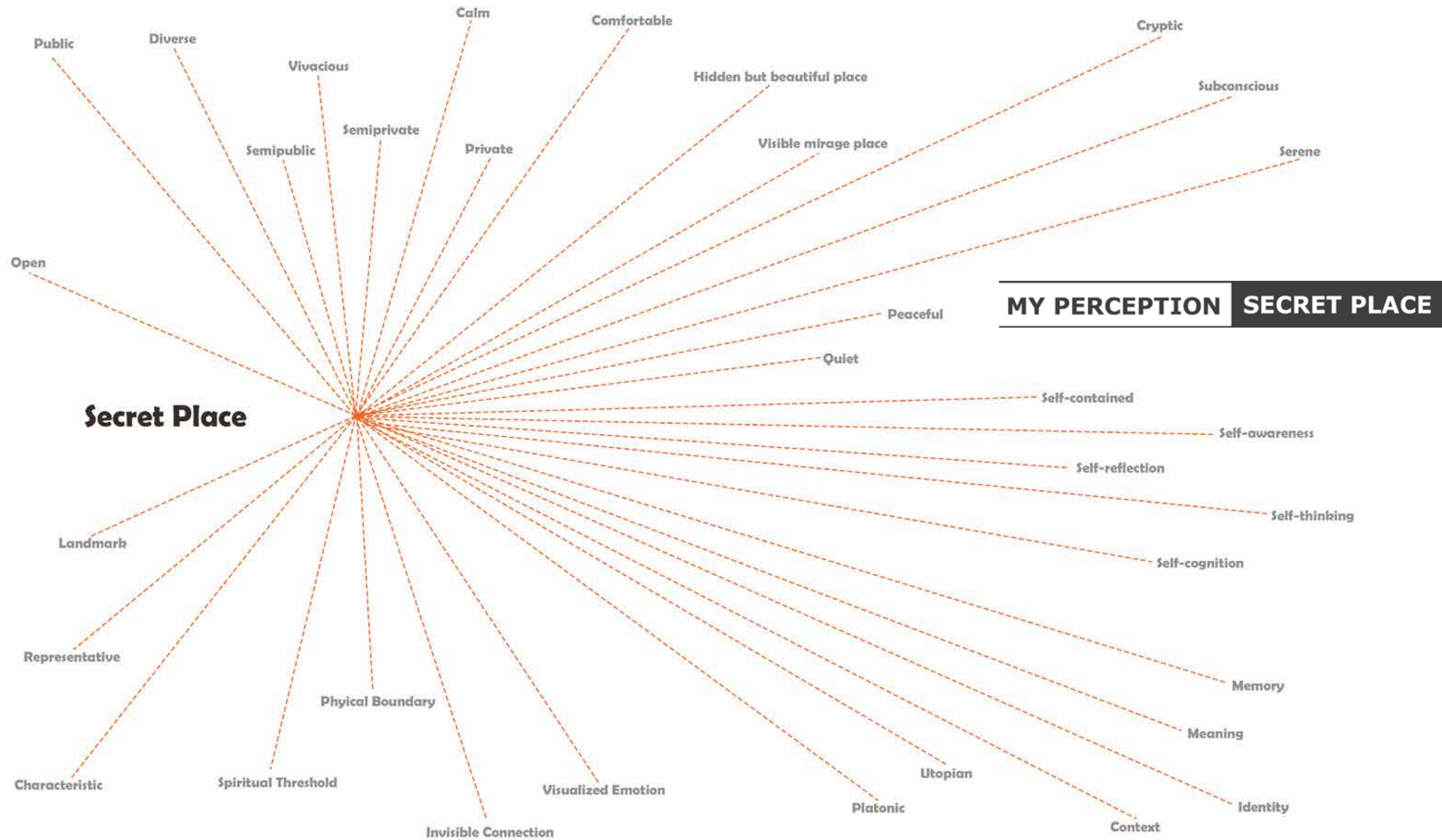
Certain geometric forms have come to symbolize for us and potently to suggest certain human ideas, moods, and sentiments --- as for instance: the circle, infinity; the triangle, structural unity; the spire, aspiration; the spiral, organic progress; the square, integrity.
Frank Lloyd Wright

FUNCTIONAL

of or having a special activity, purpose, or task; relating to the way in which something works or operates. designed to be practical and useful, rather than attractive.
Dictionary

GENERALIZATION

a general statement or concept obtained by inference from specific cases.
the action of generalizing.
Dictionary



What kind of space is considered as a "Secret Place"?

Abstract Space ?

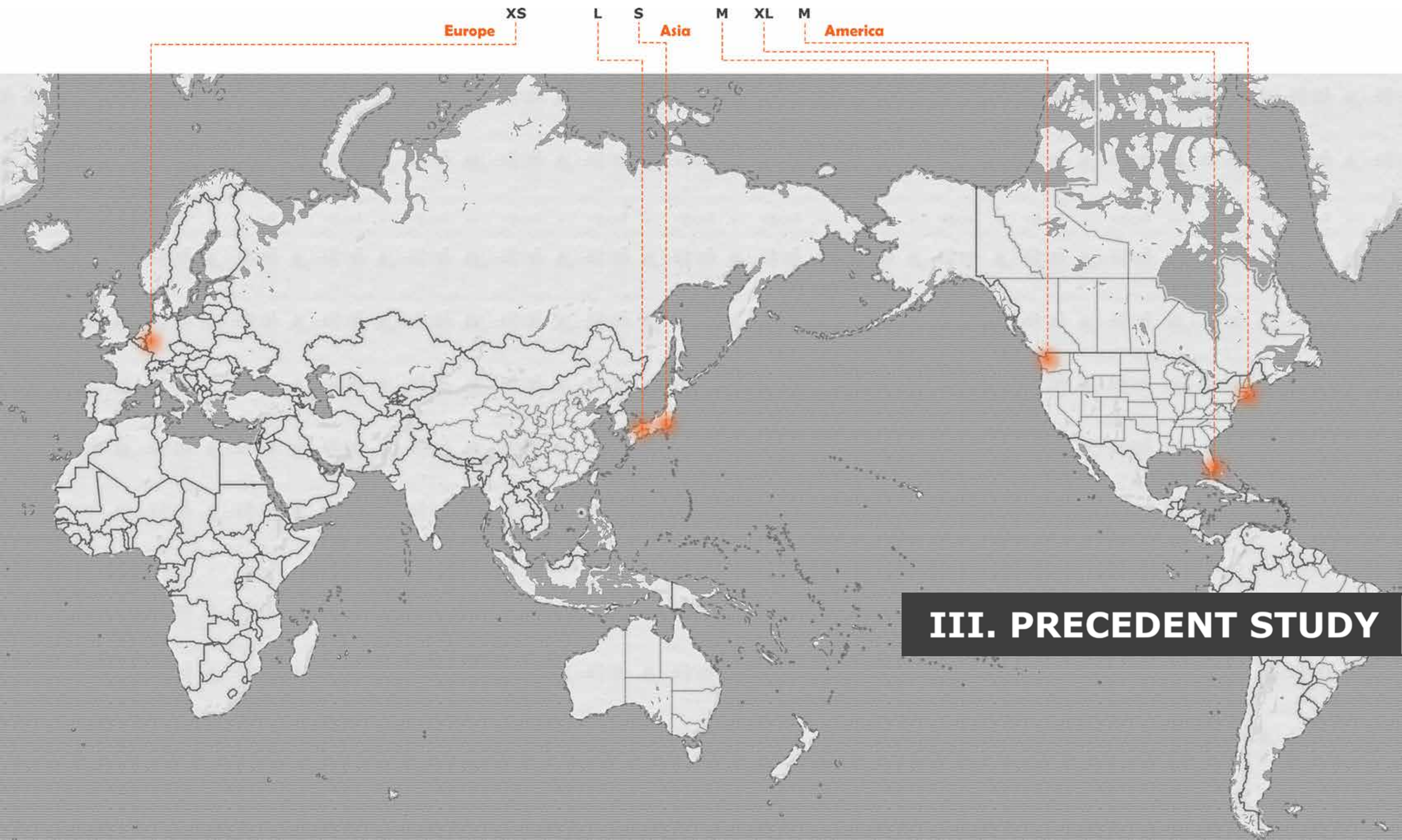
The space from virtual world; such as the world of the music / the book / the internet



Physical Space ?

The space shaped by layers / frames; such as paintings, sculptures, or the architecture





III. PRECEDENT STUDY



Bruder Klaus Field Chapel
Mechernich, Germany, 2007

PROGRAM: Chapel

ARCHITECT: Peter Zumthor


SIZE: (about 300 sq. ft.)

STATUS: completed



In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction. The chapel is made of 112 tree trunks. After the frame was completed, layers of concrete were poured and rammed over the existing surface, each around 50cm thick. When the 24 layers of concrete had set, the wooden frame was set on fire, leaving behind a hollowed blackened cavity and charred walls. The chapel evokes a sombre and reflective character. There is no plumbing, bathrooms, running water, electricity. To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being.



Location	Form	Quality	
Suburban	 <p>The chapel is made of 112 tree trunks. After the frame was completed, layers of concrete were poured and rammed over the existing surface, each around 50cm thick. When the 24 layers of concrete had set, the wooden frame was set on fire, leaving behind a hollowed blackened cavity and charred walls.</p>	<p>Light</p> <p>Wind</p> <p>Scent</p>	<p>The chapel evokes a sombre and reflective character. There is no plumbing, bathrooms, running water, electricity. To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being.</p>



100' 1000'





Sayama Forest Chapel
Saitama, Saitama Prefecture, Japan,
2014

PROGRAM: Chapel

ARCHITECTS:

Hiroshi Nakamura & NAP


SIZE: 171m² (about 1,841 sq. ft.)

STATUS: completed



The site is located on the boundary between the forest and the grave area, and we created a chapel that is surrounded by trees and offers a prayer to the forest. We planted trees around the perimeter of the triangle site so that the chapel would overlook the forest through the trees. As the upper portion of the walls were leaned inward in order to avoid the tree branches, the pillars supported each other by forming the upside down "V" shape structure called "Gassho-zukuri," a traditional Japanese structural form that is similar to the shape of two palms put together in prayer. By developing this form in all directions, the roof structure itself bears both vertical and lateral forces. This eliminated the need for seismic walls, and enabled the new type of Gassho-zukuri. While structural element, we demanded the leaning pillars to be refined as the finishing material, and by designing the details to hide the metal joints and ridge beam, the composition made of only the sequence of pillars extending from the earth was realized.



Location	Form	Quality	
Peripheral	 <p>As the upper portion of the walls were leaned inward in order to avoid the tree branches, the pillars supported each other by forming the upside down "V" shape structure called "Gassho-zukuri," a traditional Japanese structural form that is similar to the shape of two palms put together in prayer.</p>	Light	<p>It is the minimum thickness for durability and maximum thickness for bending by hands to accord to the curvature of the roof. As a result, each panel had different ripple textures that reflect craftsmen's spirits. The floor inclines slightly towards the altar, causing visitors to unconsciously face the altar and pray towards the forest behind it. When praying, each finger is gently put together and a small warm space forms inside. This architecture shapes as that small space of prayer was taken out of hands as it is. As people pray, so does the architecture.</p>
		Wind	
		Sound	



100' 1000'





CHAPEL OF ST. IGNATIUS

Seattle, WA, United States, 1994 - 1997

PROGRAM: Jesuit chapel for Seattle University

ARCHITECT: Steven Holl

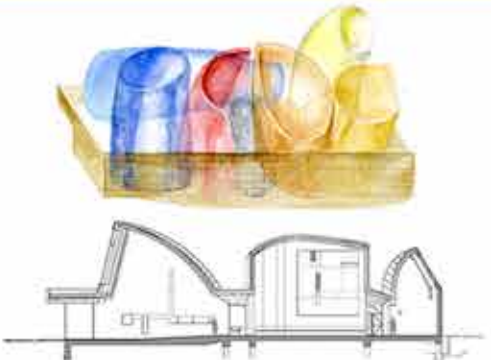
SIZE: 6,100 sq. ft.

STATUS: completed



Seven bottles of light in a stone box; the metaphor of light is shaped in different volumes emerging from the roof whose irregularities aim at different qualities of light: East facing, South facing, West and North facing, all gathered together for one united ceremony. Each of the light volumes corresponds to a part of the program of Jesuit Catholic worship. The south-facing light corresponds to the procession, a fundamental part of the mass. The city-facing north light corresponds to the Chapel of the Blessed Sacrament and to the mission of outreach to the community. The main worship space has a volume of east and west light. At night, which is the particular time of gatherings for mass in this university chapel, the light volumes are like beacons shining in all directions out across the campus. `



Location	Form	Quality	
Urban		Light	<p>Seven bottles of light in a stone box; the metaphor of light is shaped in different volumes emerging from the roof whose irregularities aim at different qualities of light: East, South, West and North facing, all gathered together for one united ceremony. Each of the light volumes corresponds to a part of the program of Jesuit Catholic worship. The south-facing light corresponds to the procession, a fundamental part of the mass.</p>
		Wind	
		Water	



100' 1000'





HYPAR PAVILION AT LINCOLN CENTER

New York, NY, United States, 2010

PROGRAM: Lawn/Restaurant

ARCHITECTS:

Diller Scofidio + Renfro & FXFOWLE

SIZE: 7,200 sq. ft.

STATUS: completed



The dual requirements of a destination restaurant and a public green within the limited open area of Lincoln Center's North Plaza are satisfied in a single gesture sited between the reflecting pool and the plaza's north edge. A twisted plane of lawn is elevated to act as an occupiable green roof over a glass pavilion restaurant. The hypar touches down at the SW corner plaza for access to the lawn and has two high points at SE and NW corners. The resulting topography is oriented away from city noise and traffic to create a bucolic urbanism. The contoured wood ceiling of the restaurant frames views to the plaza and the street. A split kitchen serves 160 diners and 40 at the bar.



100' 1000'

Location	Form	Quality	
Urban	 <p>A twisted plane of lawn is elevated to act as an occupiable green roof over a glass pavilion restaurant.</p>	Light	<p>The hyper touches down at the SW corner plaza for access to the lawn, and has two high points at SE and NW corners. The resulting topography is oriented away from city noise and traffic to create a bucolic urbanism.</p>
		Wind	
		Water	
		Uplift	



**Ribbon Chapel**

**Hiroshima, Hiroshima Prefecture,
Japan, 2013**

PROGRAM: Chapel

ARCHITECTS:

Hiroshi Nakamura & NAP

SIZE: 2500 m² (about 26,910 sq. ft.)

STATUS: completed



The chapel is midway on a hill enjoying a panoramic view of Seto Inland Sea of Japan. Mainly used for weddings, the chapel stands in a garden of a resort hotel, "BellaVista SPA&MARINA ONOMICHI," in Onomichi, Hiroshima. By entwining two spiral stairways, we realized a self-supporting structure that architecturally embodies the act of marriage in a pure form. A wedding chapel is originally a building type that consists of passage.

Although it is a small architecture, by extending the passage to be 160m to emphasize the act of marriage, we wanted the architecture to embrace the excitement of a bride and groom, and also the emotions of the attendees.



Location	Form		Quality	
Peripheral			Light	The aisle a bride walks down with her father becomes the departing passage for the bride and groom, alonging the way is filled with profound memory and emotion. The ceremony of the chapel also takes form as the bride and groom climb separate stairways to meet at the top, ask for heaven' s forgiveness to join as one, and declare their marriage. The two who used to walk separate paths unite as one at the top, and descend the stairway together. It is essentially an architecture purely composed of flow of movement.
			Wind	
			Water	
			Uplift	
			Spiral Shape: By entwining two spiral stairways, we realized a self-supporting structure that architecturally embodies the act of marriage in a pure form.	



100' 1000'





MIAMI BEACH SOUNDSCAPE
Miami Beach, Florida, United States.
2011


PROGRAM: Symphony center
ARCHITECTS: Gehry Partners
Landscape Architect:
Raymond Jungles Associates
SIZE: 100,641 sq. ft.



Miami Beach SoundScape Park is one of the final pieces of the Miami Beach City Center Redevelopment Plan, an ambitious redevelopment of 5.86 acres at the heart of Miami Beach's City Center district. Located at Washington Avenue and 17th Street in South Florida Miami Beach SoundScape Park strives to establish a new precedent for parks in the City of Miami Beach.

While an urban park of around 3 acres might often feature more hard surface than soft, Miami Beach SoundScape Park's site-specific conditions, context and program elicited a unique response. A decision was made early in the design process to deliver a green park, not a plaza.



Location	Form	Quality	
Urban		Light Wind Sound	The park, which feels intimate, shady and soft supports the world-class attraction of the New World Symphony Building. Reflects the spirit and vitality of Miami Beach and supports a multitude of day and night uses, either under the shade of the trees or a starlit sky.



100' 1000'



What kind of qualities could make a space “Secret Place”?

IDENTITY

Representations of private otherness in the systems studied by ethnology, place the need for it at the very heart of individuality, at a stroke making it impossible to dissociate the question of collective identity from that of individual identity. Identity could be the individual identity or the group identity.

It bases on the historical and cultural backgrounds.

Marc Auge

INTERTWINE

In the concrete reality of today’s world, places and spaces, places and non-places intertwine and tangle together.

Marc Auge

INTENSITY

When a work reaches a maximum of intensity, when it has the best proportions and has been made with the best quality of execution, a phenomenon takes places that we may call “ineffable space” ... that is to say, a space that does not depend on dimensions but on the quality of its perfection. It belongs in the domain of the ineffable, of that which cannot be said.

Le Corbusier

IV. THEORETICAL ANALYSIS

INTIMATE

closely acquainted; familiar, close.
private and personal.
a very close friend.
Dictionary

IRRITABLE

having or showing a tendency to be easily annoyed or made angry.
Dictionary

ISOLATED

far away from other places, buildings, or people; remote.
Dictionary

LANDMARK

Landmark: Landmarks are another type of point-reference but in this case the observer does not enter within them, they are external.
Kevin Lynch

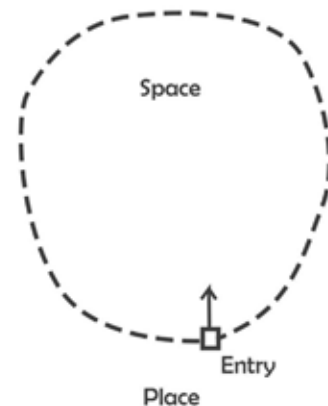
MATERIALISTIC

excessively concerned with material possessions; money-oriented.
Dictionary

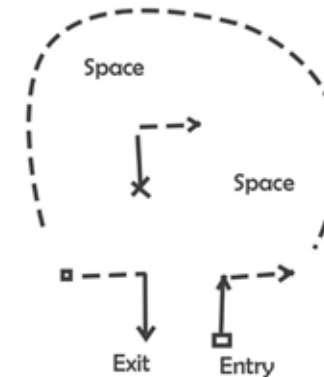
PERCEPTION

Perception is the way we interpret our cognizing and therefore make sense of everything around us. Based on the study of Yi-Fu Tuan, there at least three steps for people getting familiar with a part of spaces and transforming the knowledge of the space into a personal-related place.

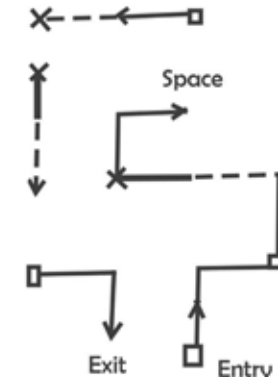
Stage One:
The early impression when we attempt to directly portray the certain visual aspects of the edge or territory of a part of spaces.



Stage Two:
The awareness of shaping a place when we notice and be attracted by special signs, symbols, landmarks, or characters.



Stage Three:
The subliminal action when we use the space in a certain conventional way that we've already used to so that we see it as a place.



Visitors are usually going through the Stage One and Two; Locals are usually on the Stage Three.

MEANING

Space and place are basic components of the lived world; we take them for granted. When we think about them, however, they may assume unexpected meanings and raise questions we have not thought to ask.

In experience, the meaning of space often merges with that of place.
Yi-Fu Tuan

MEDIATION

The link between individuals and their surroundings in the space of non-place is established through the mediation of words, or even texts.

Marc Auge

MELANCHOLY

a feeling of pensive sadness,
typically with no obvious
cause.

having a feeling of melancholy; sad and pensive.

Dictionary

MEMORY¹

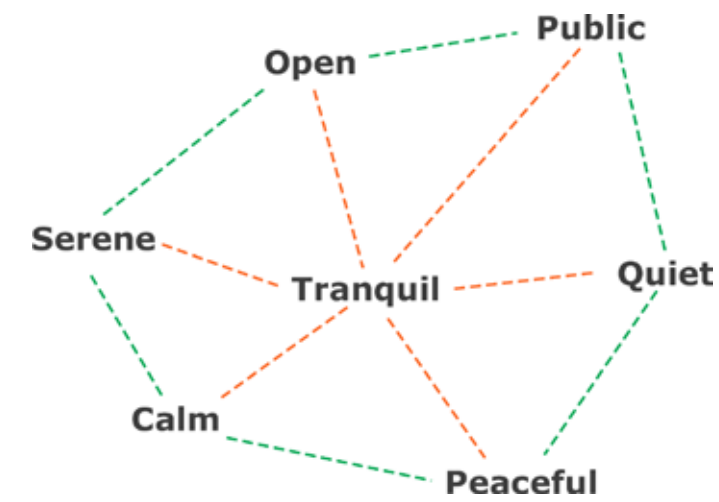
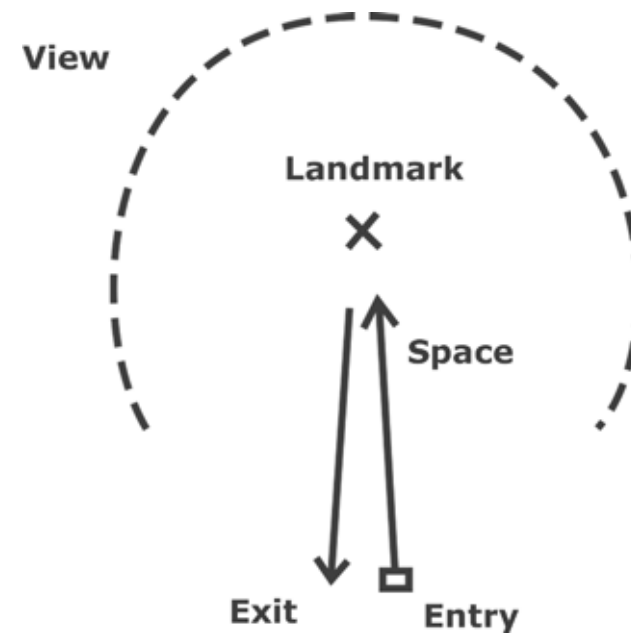
Places of memory: creates the conditions for the memory attached to certain places, which helps to underline their sacred character.

Marc Auge



Bruder Klaus Field Chapel
Mechernich, Germany, 2007
PROGRAM: Chapel
ARCHITECT: Peter Zumthor
SIZE: (about 300 sq. ft.)
STATUS: completed





MEMORY²

Experience is compounded of feeling and thought. Human feeling is not a succession of discrete sensations; rather memory and anticipation are able to wield sensory impacts into a shifting stream of experience so that we may speak of a life of feeling as we do of a life of thought.

Marc Auge

METROPOLITAN

relating to or denoting a metropolis, often inclusive of its surrounding areas.

a bishop having authority over the bishops of a province, in particular (in many Orthodox Churches) one ranking above archbishop and below patriarch.

Dictionary

NOSTALGIC

characterized by or exhibiting feelings of nostalgia.

a nostalgic person.

Dictionary

OVERABUNDANCE

an excessive quantity.

Dictionary



Forest Chapel

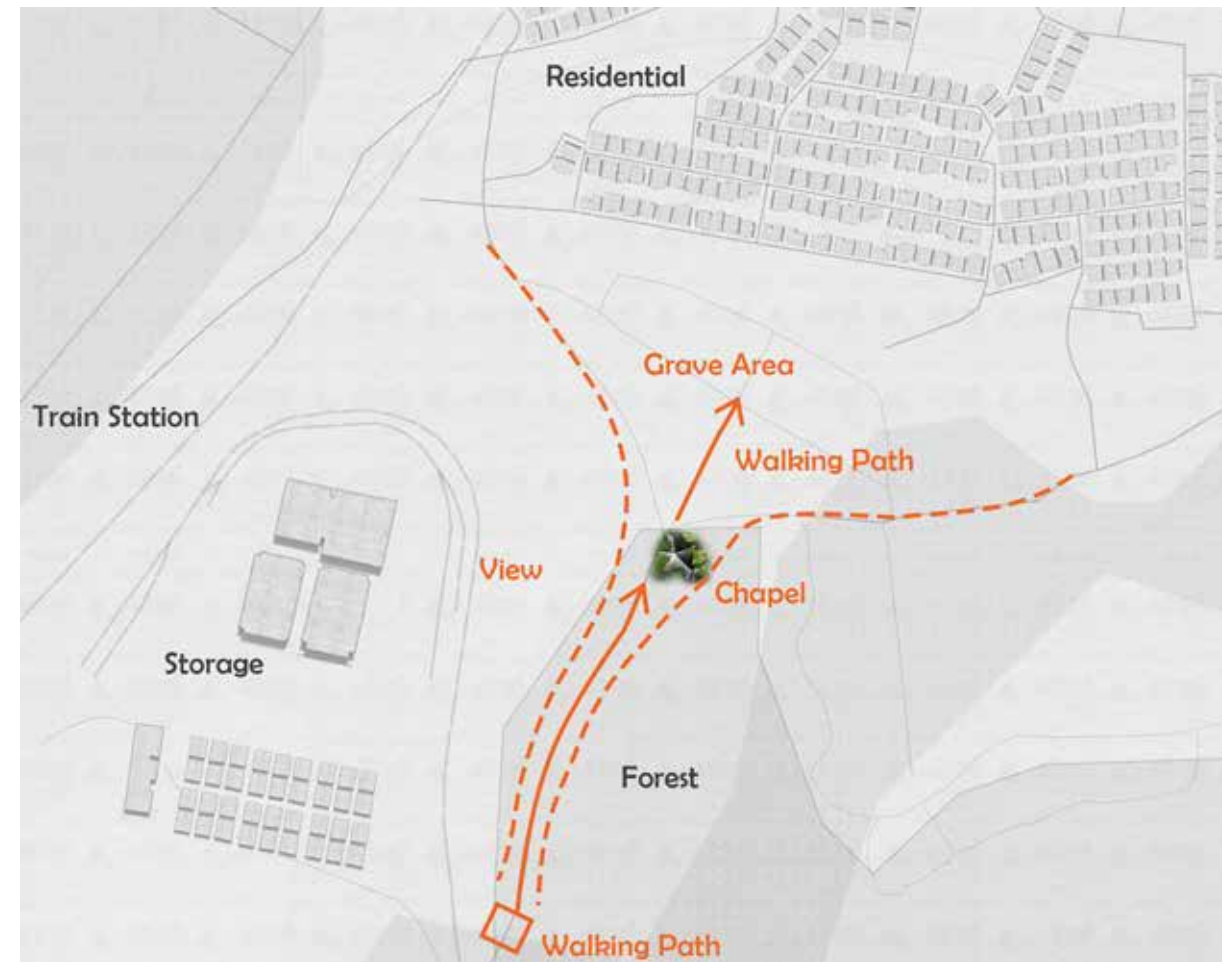
Saitama, Saitama Prefecture, Japan, 2014

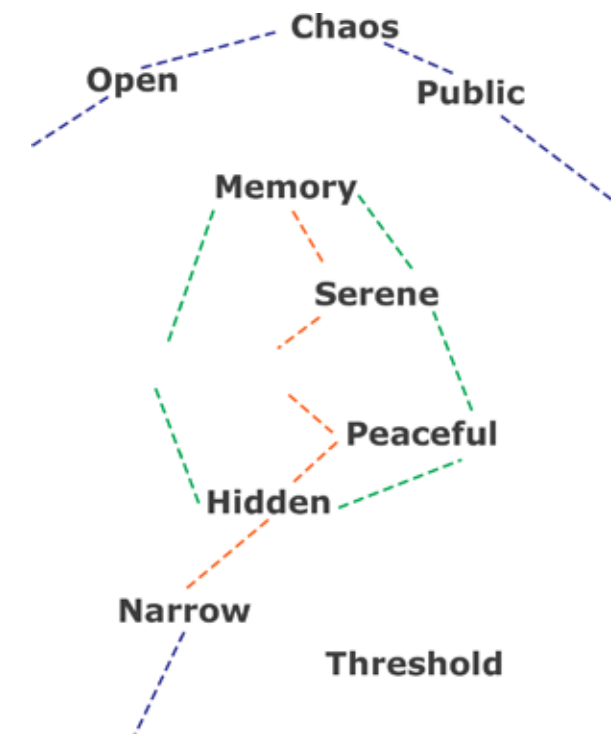
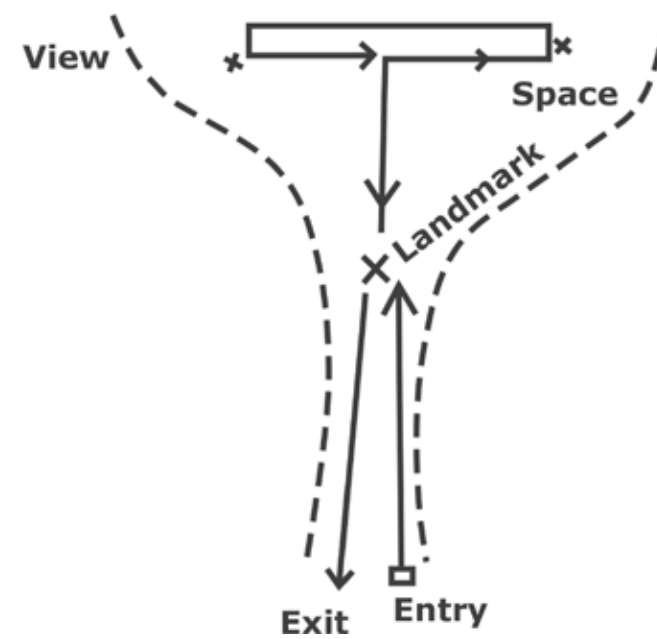
PROGRAM: Chapel

ARCHITECTS: Hiroshi Nakamura & NAP

SIZE: 171m² (about 1,841 sq. ft.)

STATUS: completed





PEACEFUL

free from disturbance; tranquil.
not involving war or violence.

Dictionary

PLATONIC

(of love or friendship) intimate
and affectionate but not sexual.

Dictionary

QUIET

making little or no noise.
absence of noise or bustle;
silence; calm.

Dictionary

REFUGE

Place becomes a refuge to the
habitué of non-places (who may
dream, for example, of owning a
second home rooted in the depths
of the countryside).

Dictionary

REPRESENTATIVE

typical of a class, group, or
body of opinion.
a person chosen or appointed
to act or speak for another or
others, in particular.

Dictionary



CHAPEL OF ST. IGNATIUS

Seattle, WA, United States, 1994 - 1997

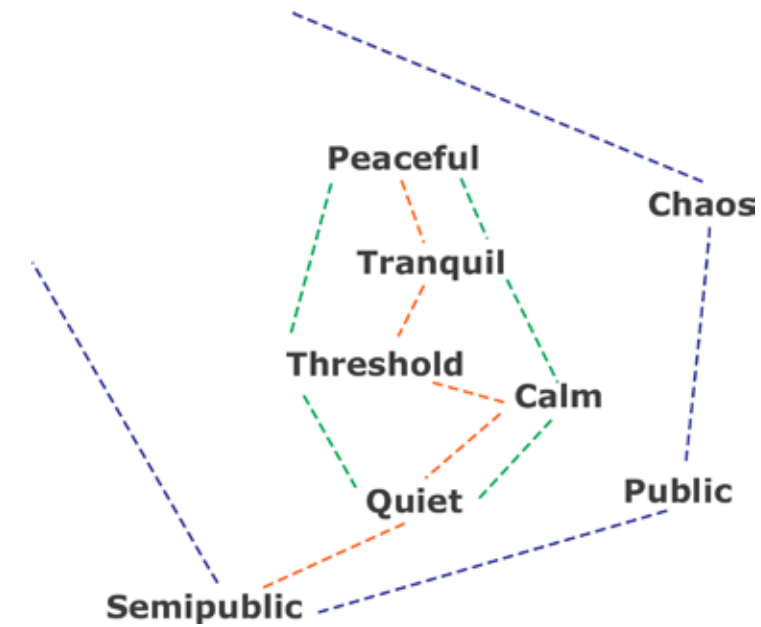
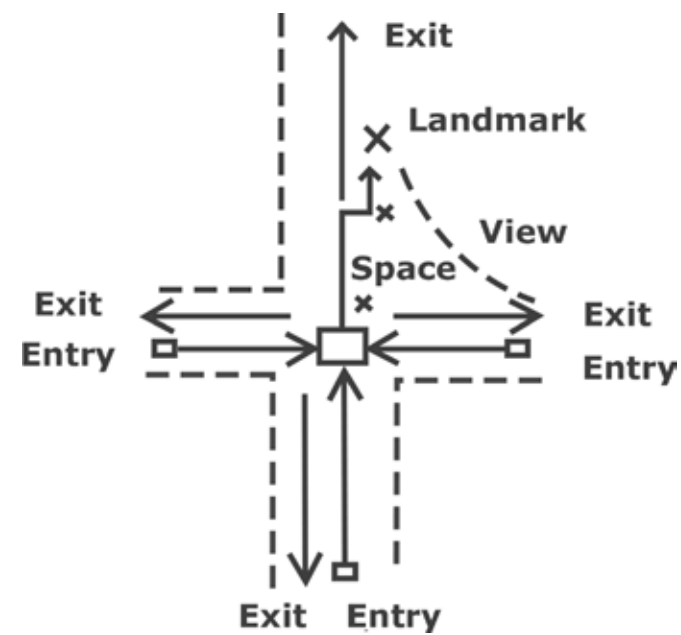
PROGRAM: Jesuit chapel for Seattle University

ARCHITECT: Steven Holl

SIZE: 6,100 sq. ft.

STATUS: completed





RETROSPECTIVE

looking back on or dealing with past events or situations.

an exhibition or compilation showing the development of the work of a particular artist over a period of time.

Dictionary

ROUTINE

a sequence of actions regularly followed; a fixed program.

performed as part of a regular procedure rather than for a special reason.

organize according to a routine.

Dictionary

SELF-AWARENESS

conscious knowledge of one's own character, feelings, motives, and desires.

Dictionary

SELF-CONTAINED

(of a thing) complete, or having all that is needed, in itself.

(of a person) quiet and independent; not depending on or influenced by others.

Dictionary



HYPAR PAVILION AT LINCOLN CENTER

New York, NY, United States, 2010

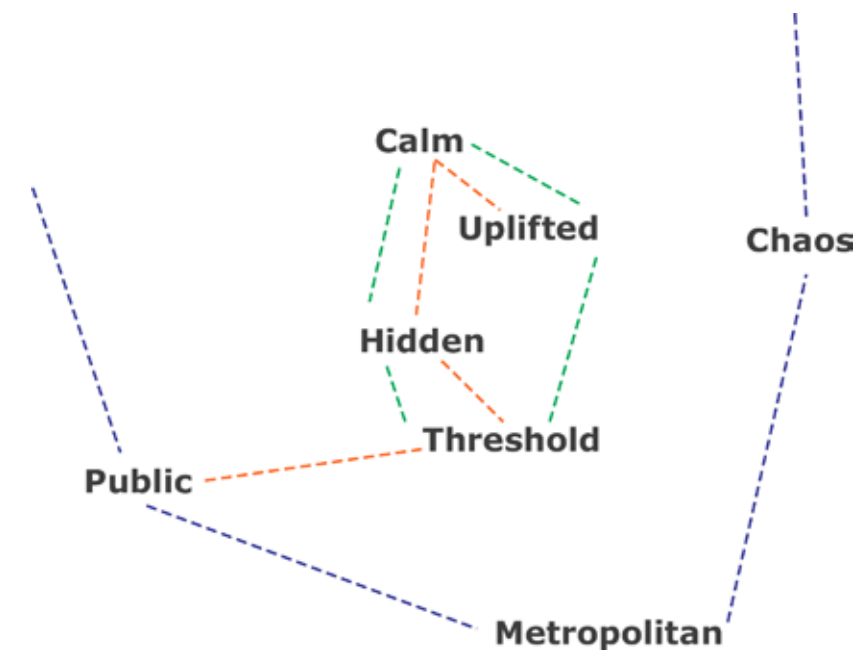
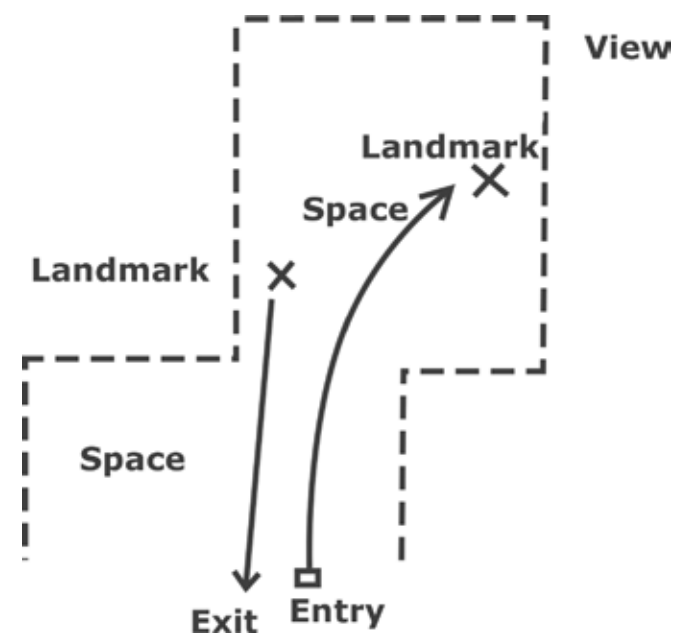
PROGRAM: Lawn/Restaurant

ARCHITECTS: Diller Scofidio + Renfro & FX-FOWLE

SIZE: 7,200 sq. ft.

STATUS: completed





SELF-REFLECTION

meditation or serious thought about one's character, actions, and motives.

Dictionary

SERENE

calm, peaceful, and untroubled; tranquil. an expanse of clear sky or calm sea.

Dictionary

SENSUOUS

In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction.

Peter Zumthor

SIMILAR

resembling without being identical. a person or thing similar to another.

Dictionary

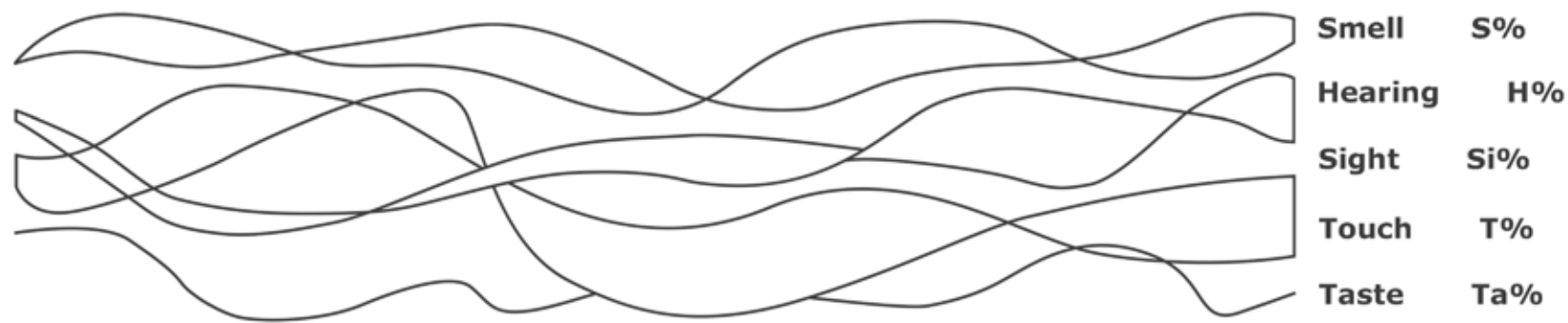
SOLITUDE

spaces in which solitude is experienced as an overburdening or emptying of individuality, in which only the movement of the fleeting images enables the observer to hypothesize the existence of a past and glimpse the possibility of a future.

Marc Auge

EXPERIENCE

Experience is the way we interpret our subconscious sensations that experiential learning associated with enjoyment. We experience the things around us by five senses: sight, hearing, smell, touch, and taste. Each sense shapes different memory for us, and the interaction of all the sense creates our moments.



Based on five senses, 100% Experiencing = S% + H% + Si% + T% + Ta%

SMOLDERING burn slowly with smoke but no flame. Dictionary	SPECTATOR There are spaces in which the individual feels himself to be a spectator. Marc Auge	SUBCONSCIOUS of or concerning the part of the mind of which one is not fully aware but which influences one’s actions and feelings. the subconscious part of the mind (not in technical use in psychoanalysis, where unconscious is preferred). Dictionary	SUBLIME of such excellence, grandeur, or beauty as to inspire great admiration or awe. (of a solid substance) change directly into vapor when heated, typically forming a solid deposit again on cooling. Dictionary
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Bruder Klaus Field Chapel
Mechernich, Germany, 2007

PROGRAM: Chapel
ARCHITECT: Peter Zumthor
SIZE: (about 300 sq. ft.)
STATUS: completed



Smell 25%

Hearing 30%

Sight 40%

Touch 5%

Taste 0%

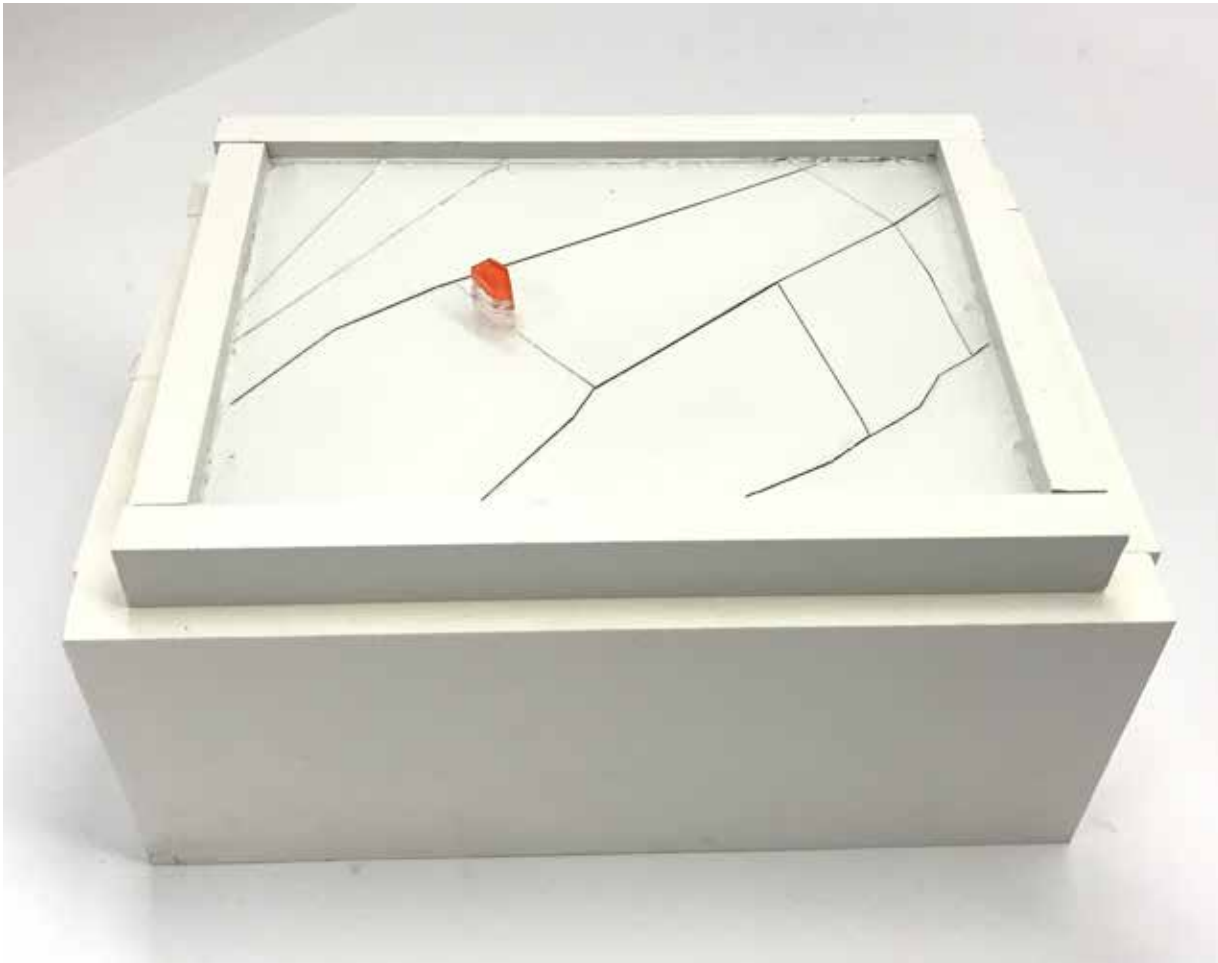
Scent of pine

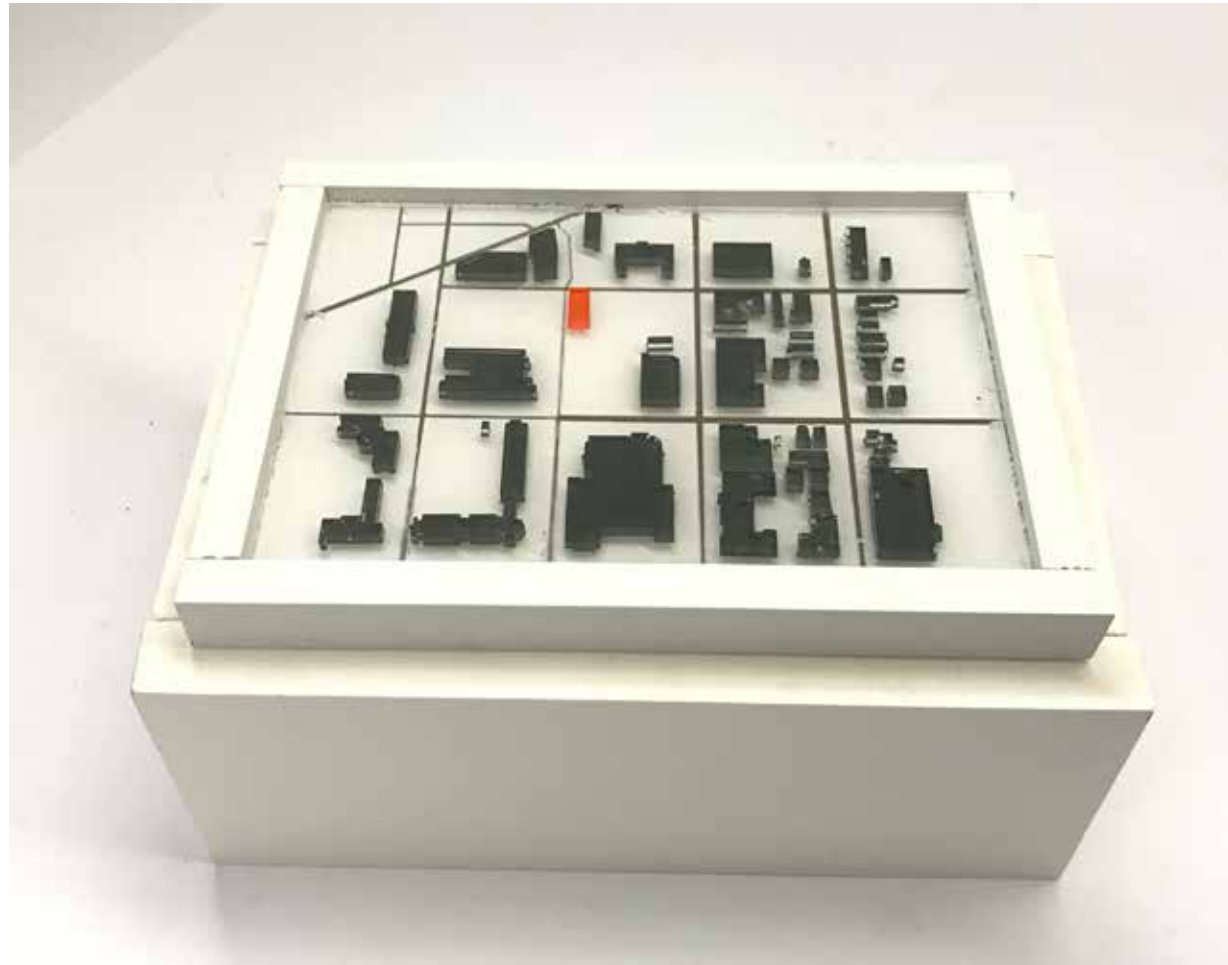
Sound of water

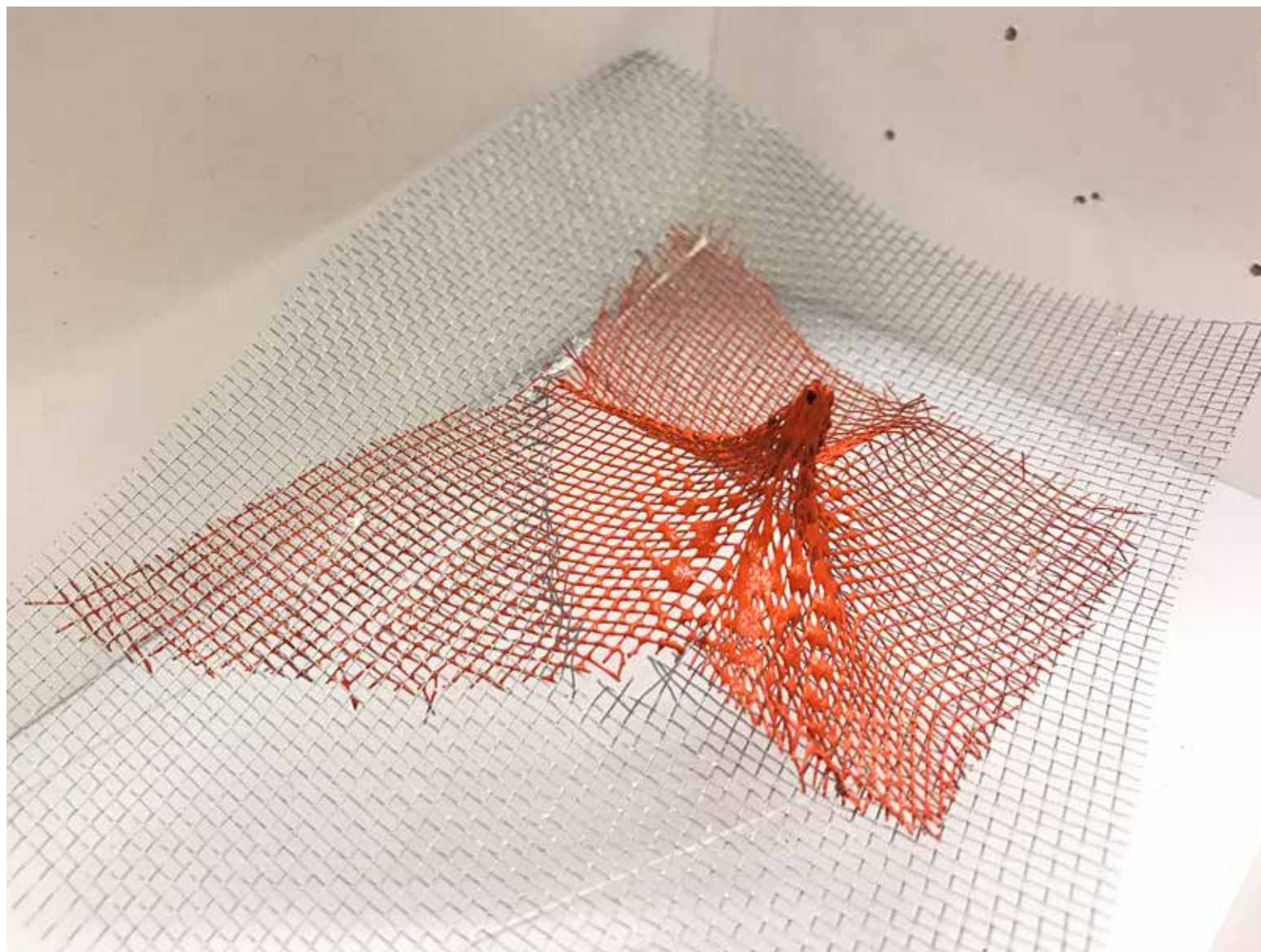
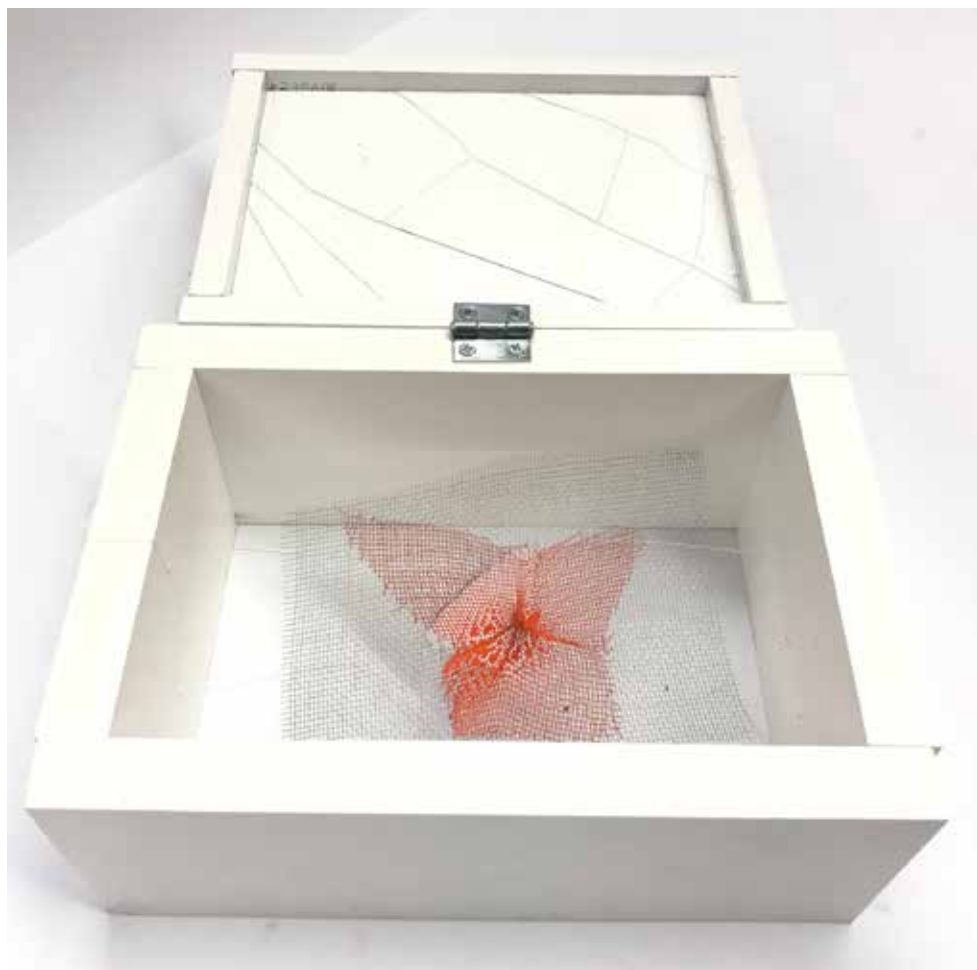
View of light

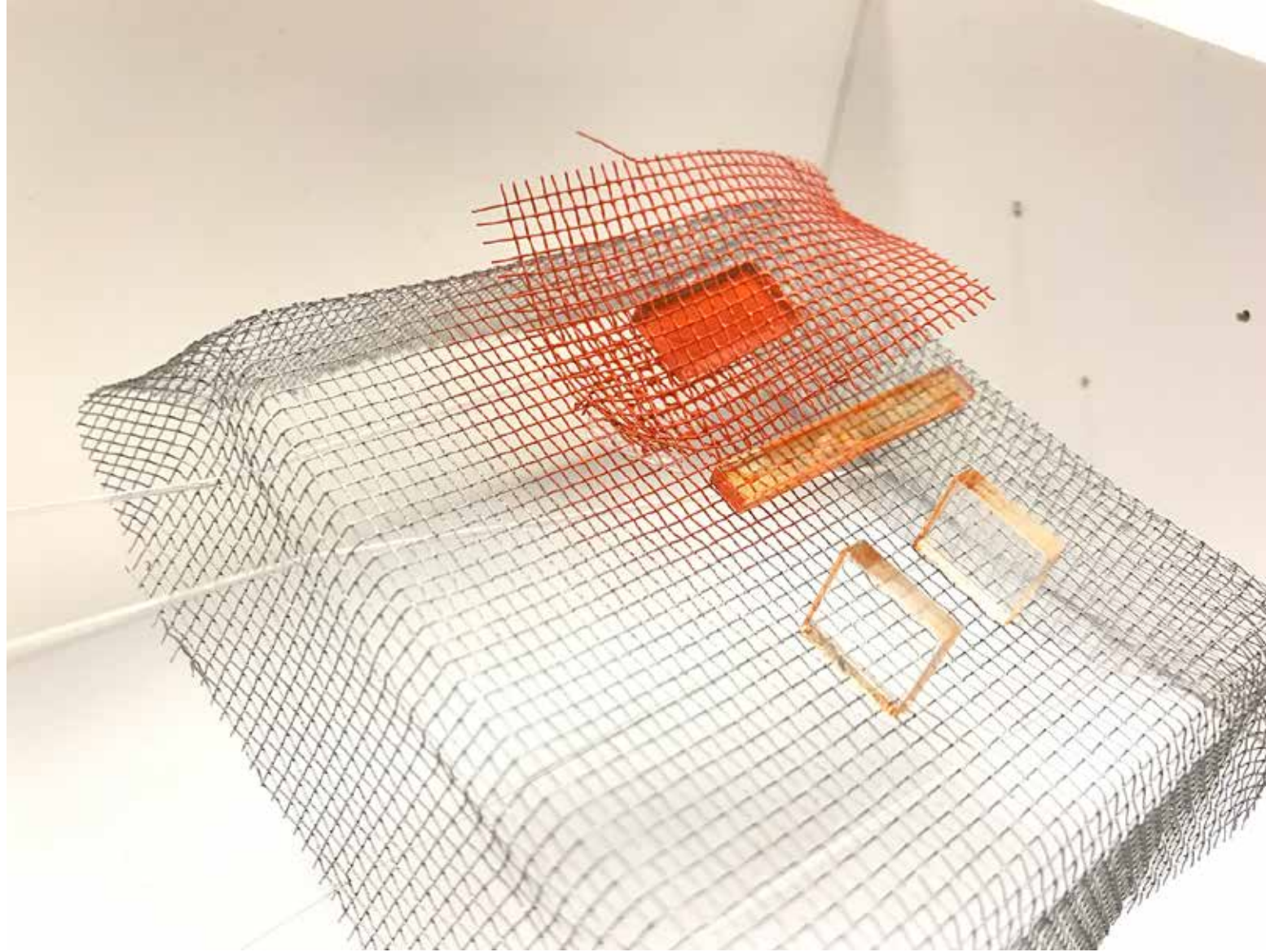
In contact

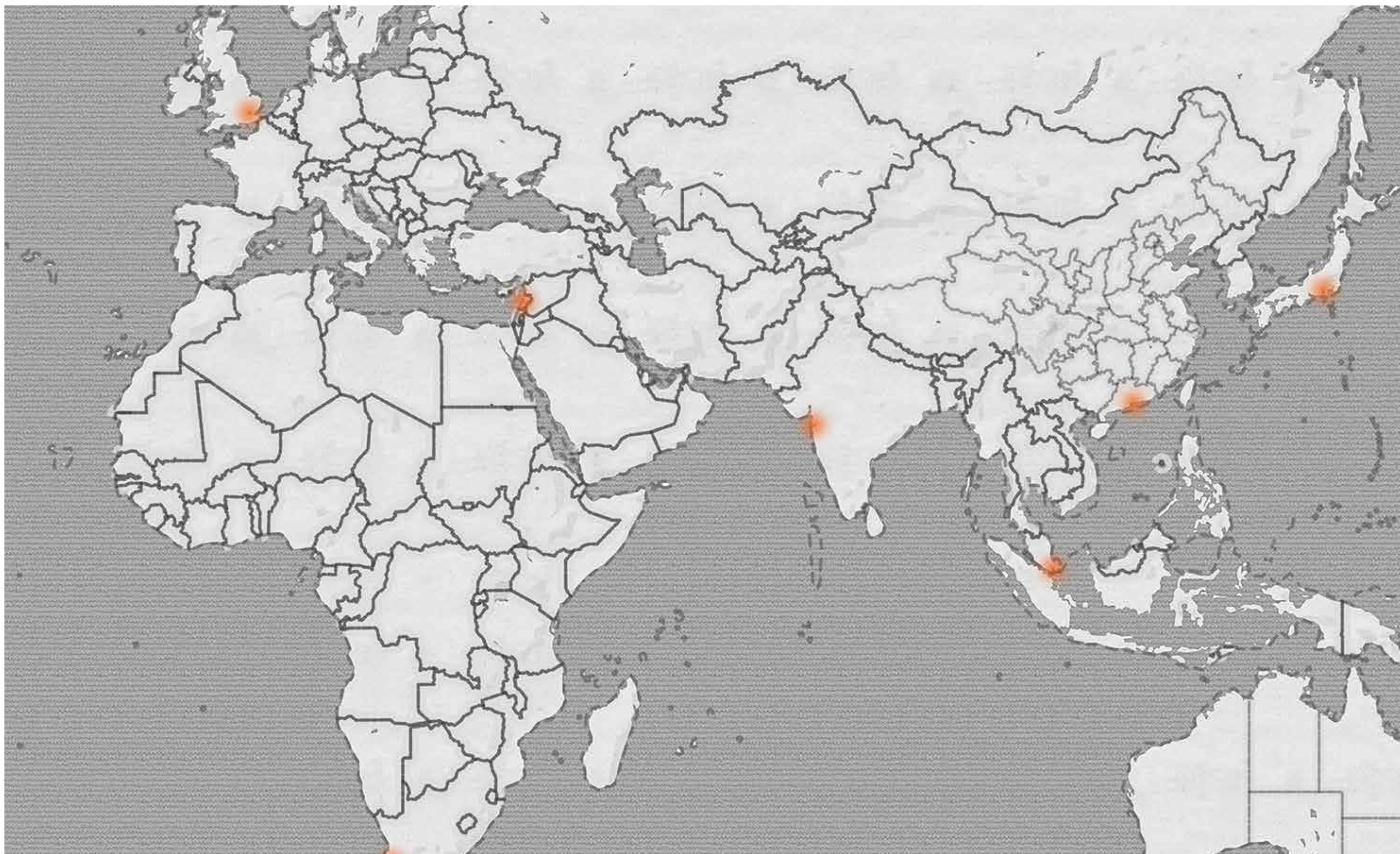
SUBLIMATION













V. SITE / SITUATION

CHOOSING SITE

By 2050, about more than 70% of the world's population will be urban. In that situation, more and more people will be living in a busy and chaotic urban lifestyle. Looking for what the dense urban condition will be in future, I list below eleven urban districts from all over the world. The eleven sites meet all these criteria:

- 1) The city has been developed more than a hundred year (culture identity/history background)
- 2) The city is friendly walkable (dense pedestrian)
- 3) The city is beside the sea (natural environment)

Understanding the subconscious and the emotion of city people through exploring those global sites and situation.

These eleven sites represent very dense condition which means a large group of people share the same space each single day. I call these as Non-Place in general.

From the eleven sites, I try to organize their common characters in four Situation. Then, Looking for the possibility and ways to creat the Secret Place which separate from everyday-repeat Non-Place.

THRESHOLD a strip of wood, metal, or stone forming the bottom of a doorway and crossed in entering a house or room. the magnitude or intensity that must be exceeded for a certain reaction, phenomenon, result, or condition to occur or be manifested. Dictionary	TUMULTUOUS making a loud, confused noise; uproarious. Dictionary	UTOPIAN modeled on or aiming for a state in which everything is perfect; idealistic. an idealistic reformer. Dictionary	VIVACIOUS (especially of a woman) attractively lively and animated. Dictionary
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London, United Kingdom

Cape Town, South Africa

Beirut, Lebanon

Mumbai, India

Singapore, Singapore

Hong Kong, China

Tokyo, Japan

Vancouver, Canada

San Francisco, United State

New York, United State

Rio de Janeiro, Brazil

Image

Urban Image shows
the pedestrain density
in selectet sites.



Perspective

Urban Perspective
from Google Earth
shows the building
heights and density in
selected sites.



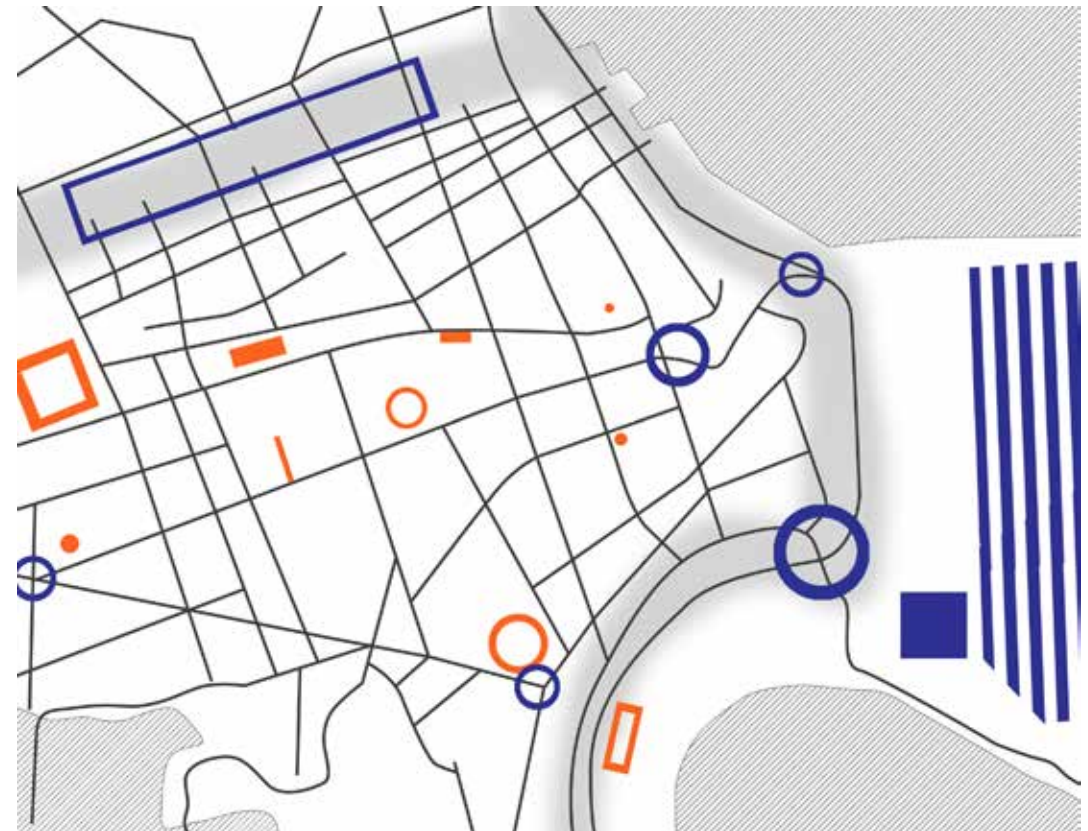
Morphology

Urban Morphology shows the relationship between the road and blocks, pedestrian streets and buildings.



Analysis

More Analysis for exploring pedestrian activities in selected sites.

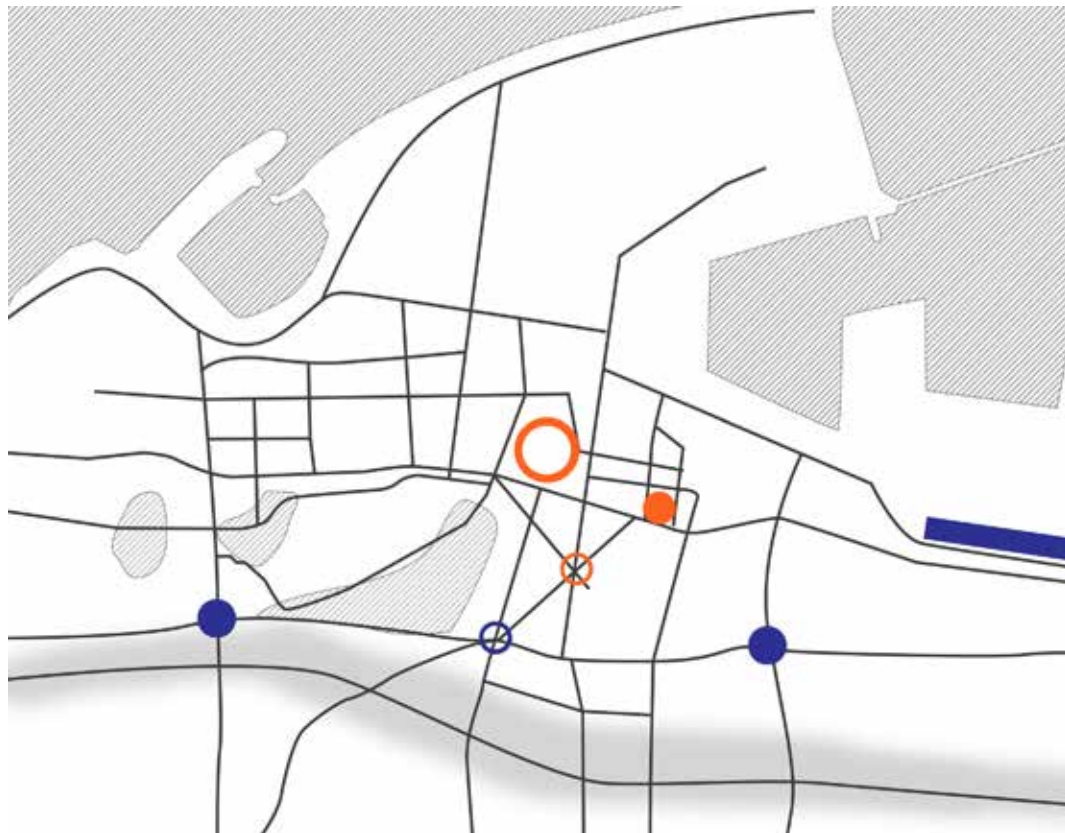




Beirut, Lebanon

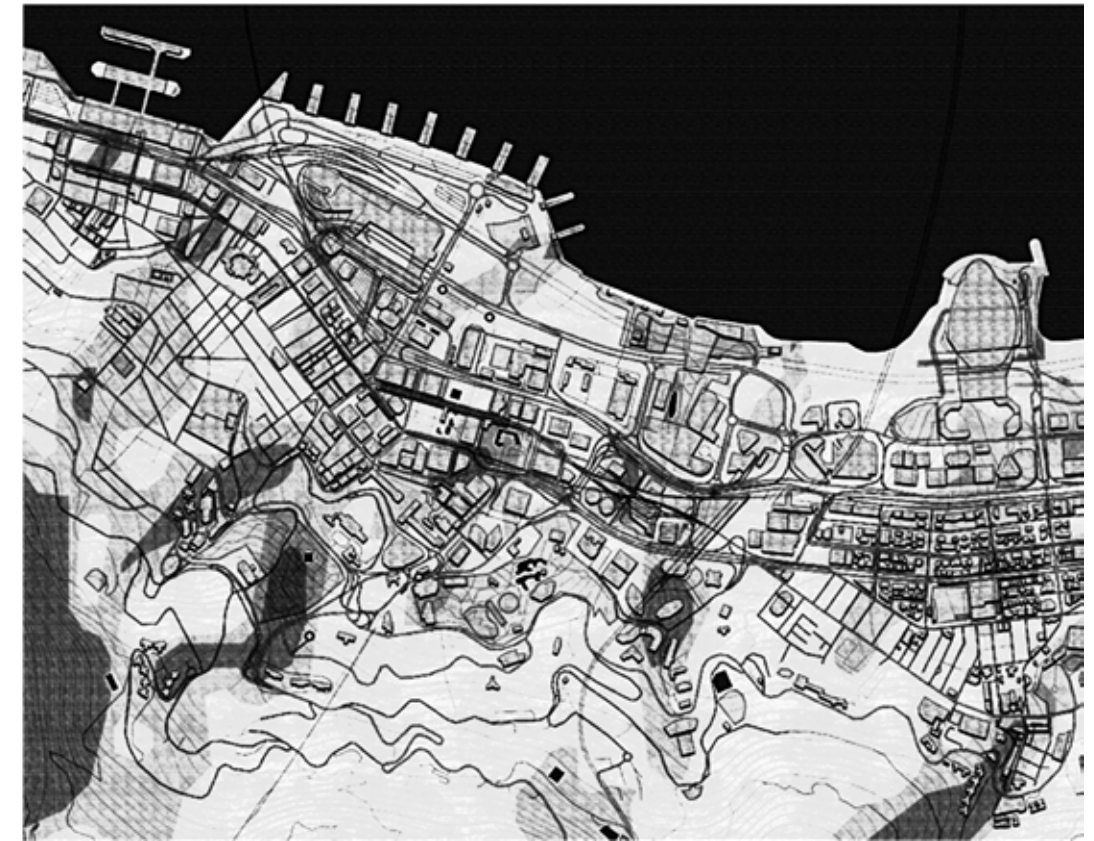


Mumbai, India

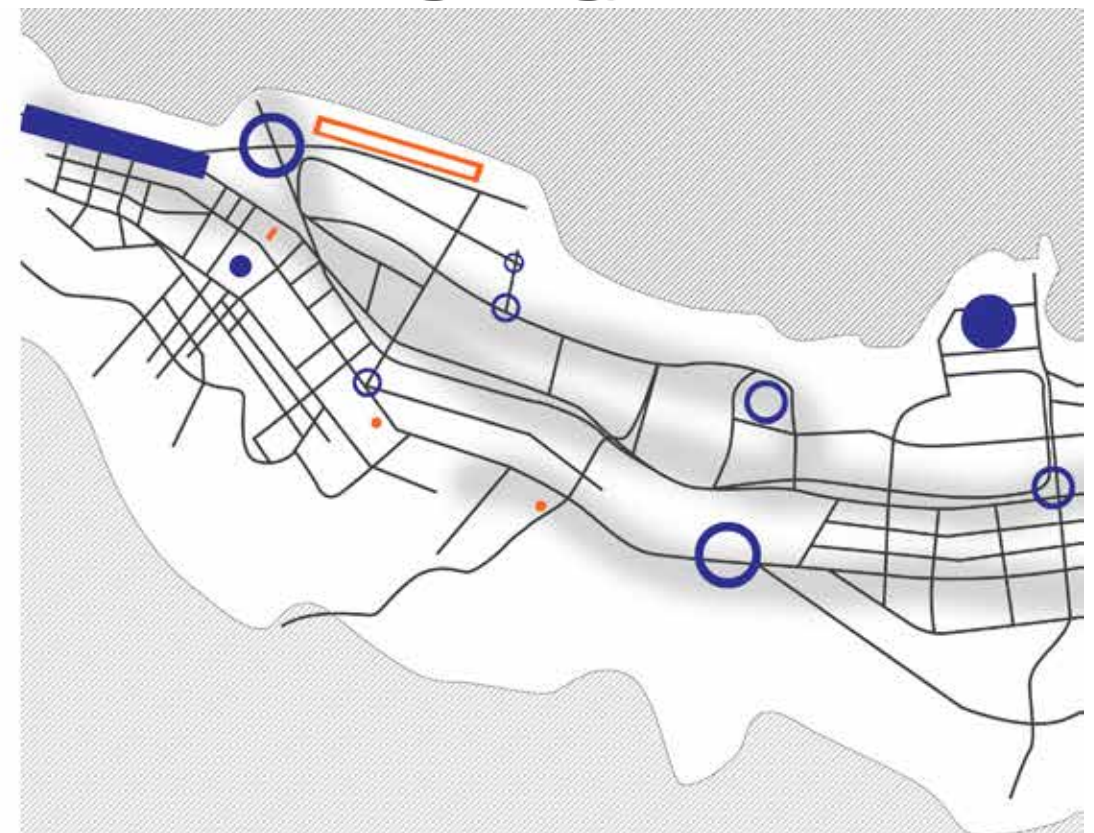


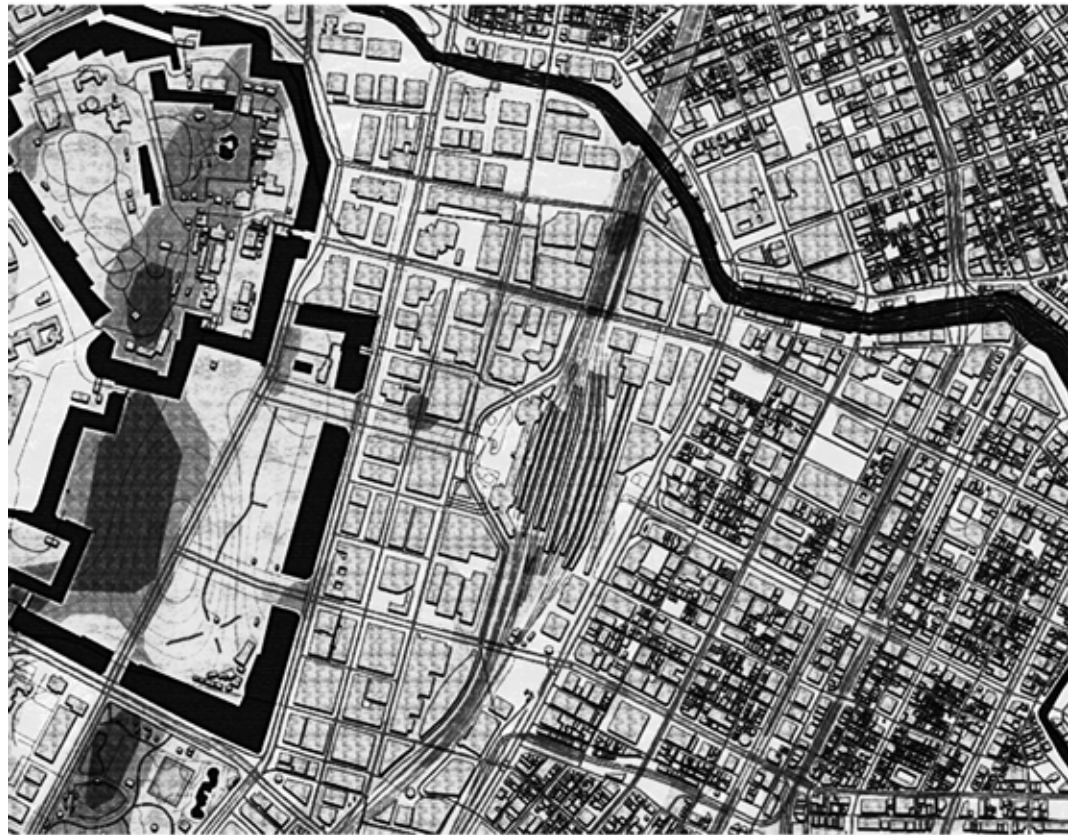


Singapore, Singapore

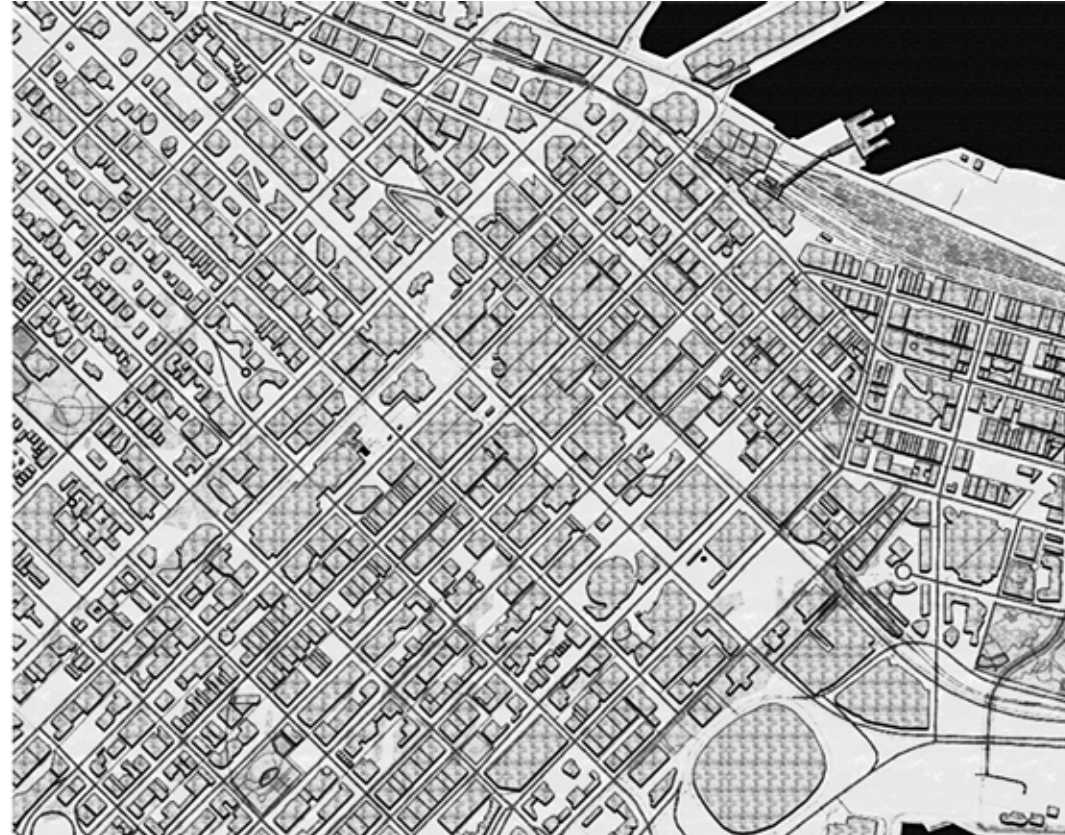


Hong Kong, China

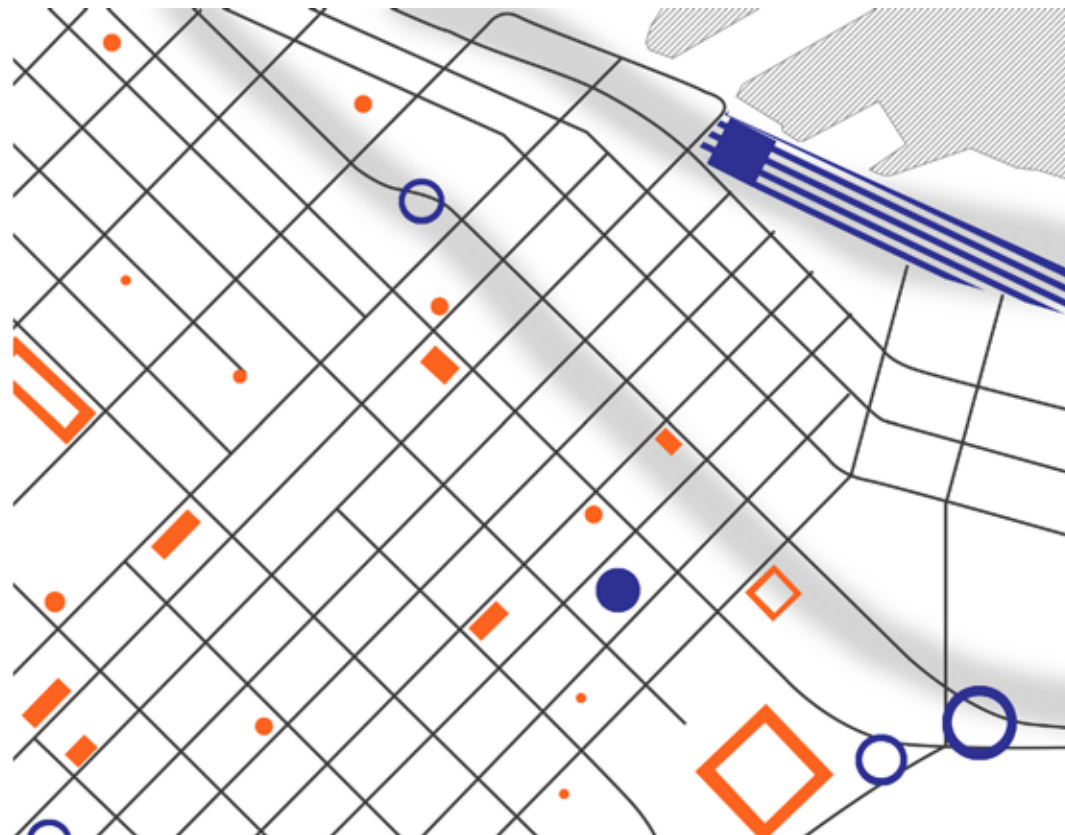




Tokyo, Japan



Vancouver, Canada

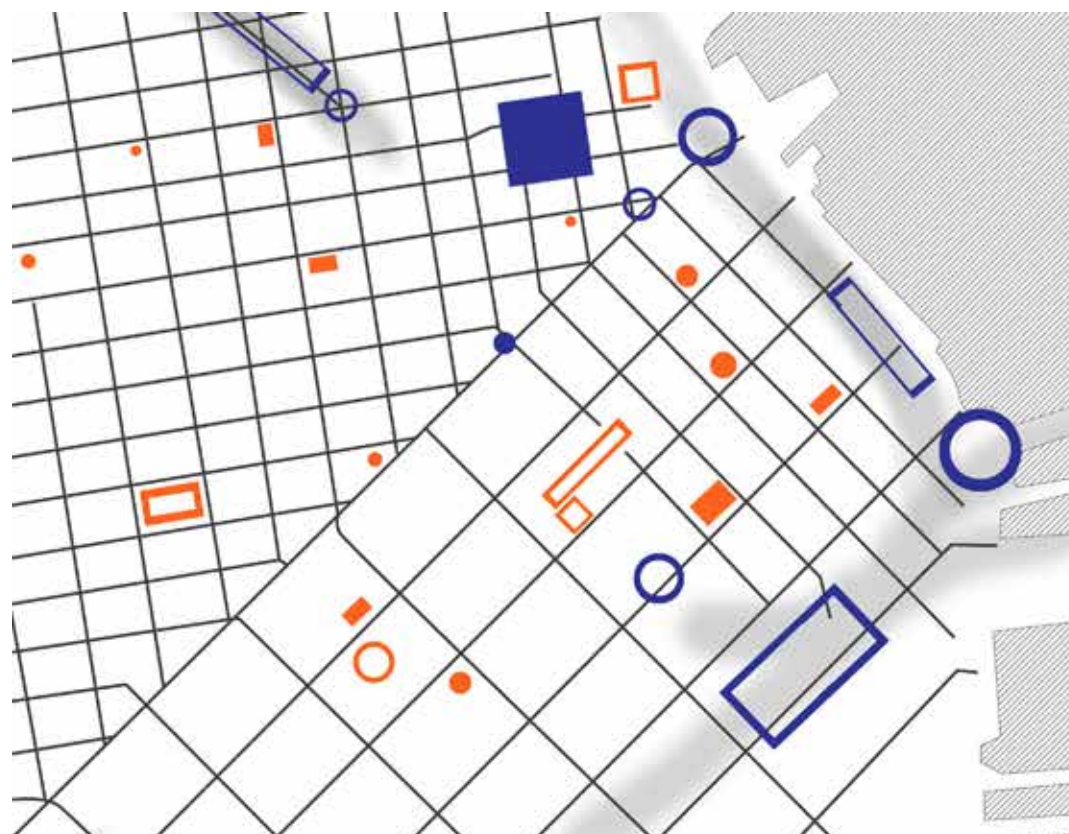




San Francisco, United State

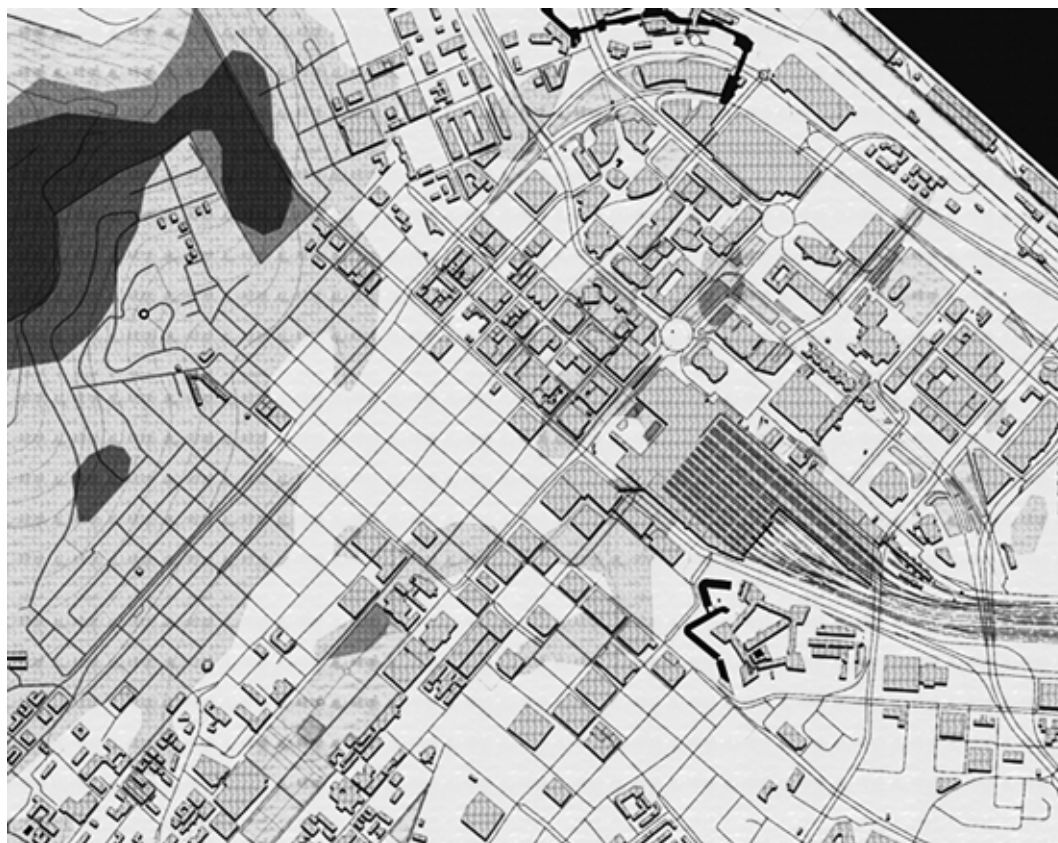


New York, United State

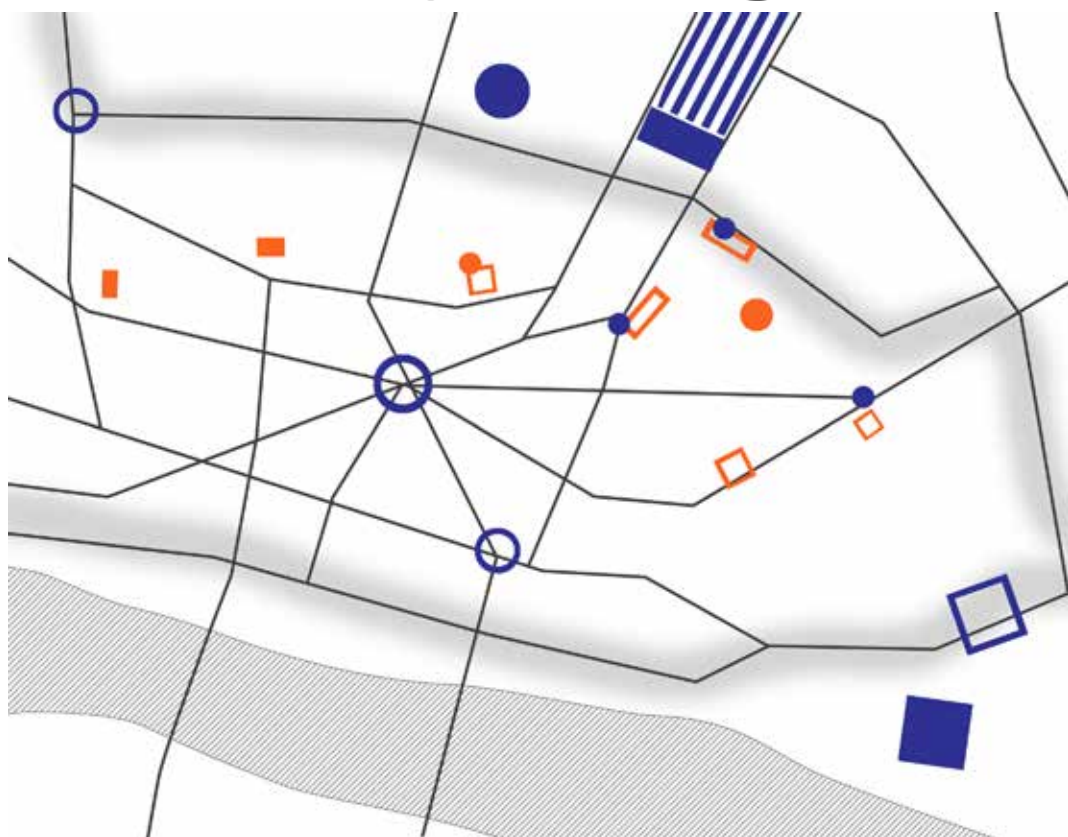




London, United Kingdom



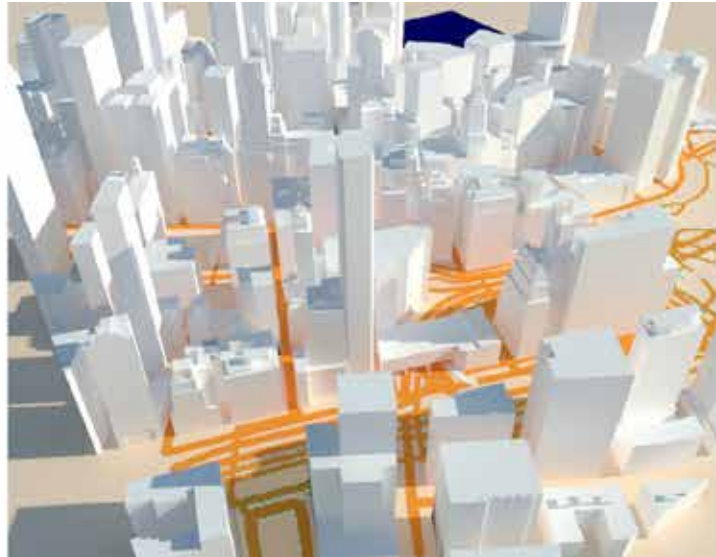
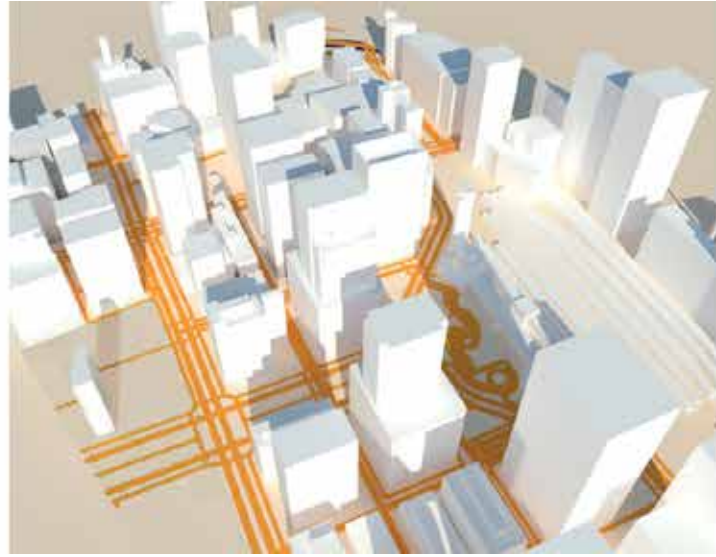
Cape Town, South Africa



Character

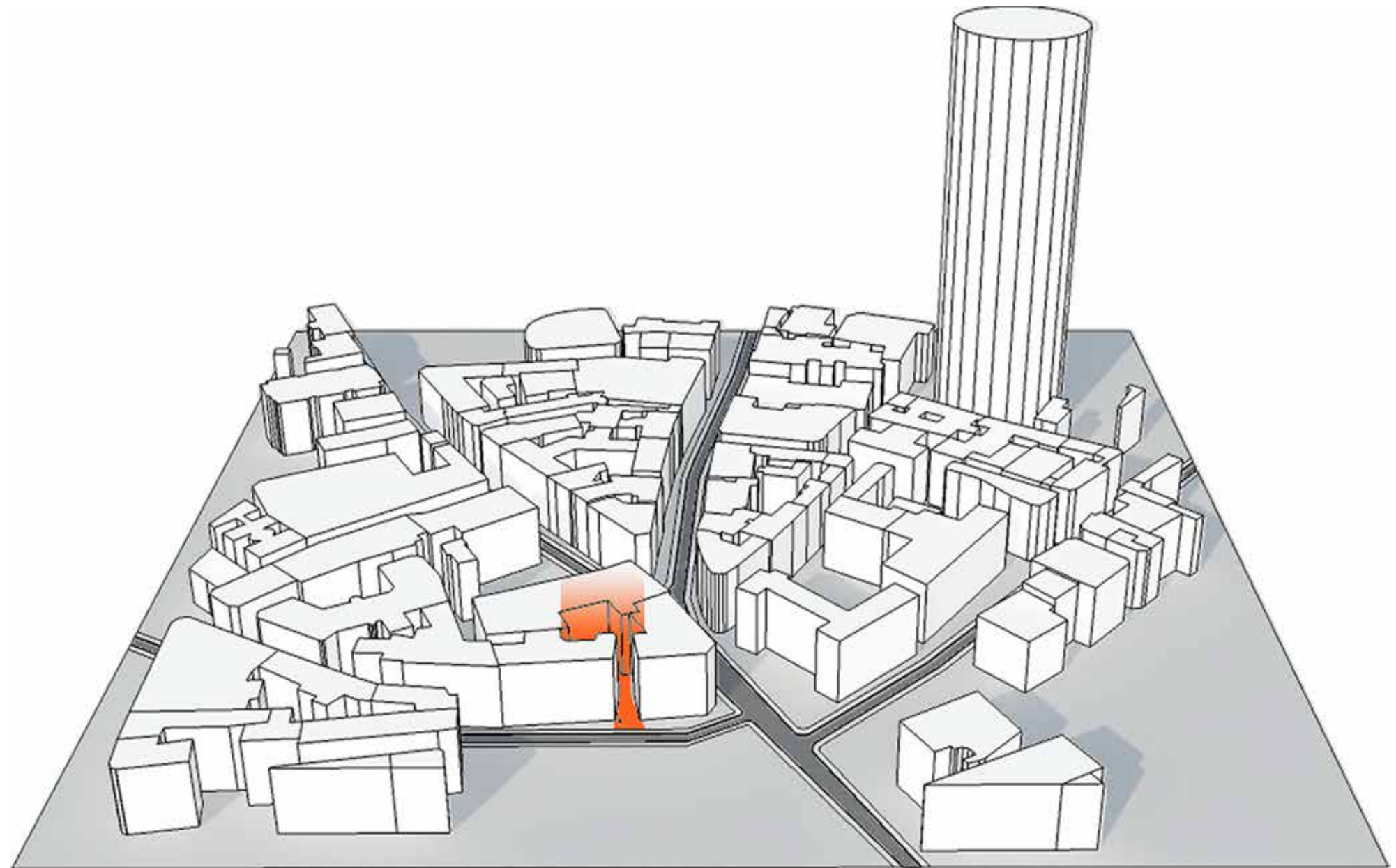
Urban Character aims to find common characteristics from all selected Sites, trying to drag the situation.





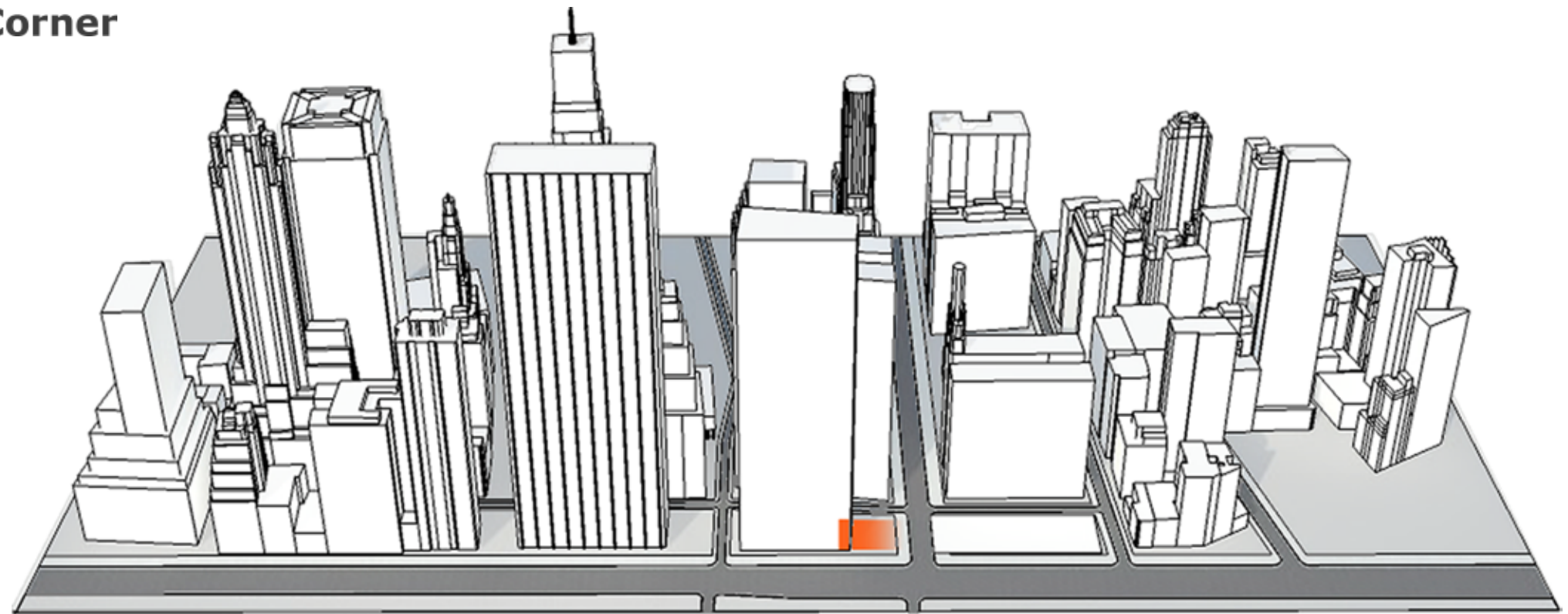
SITUATION

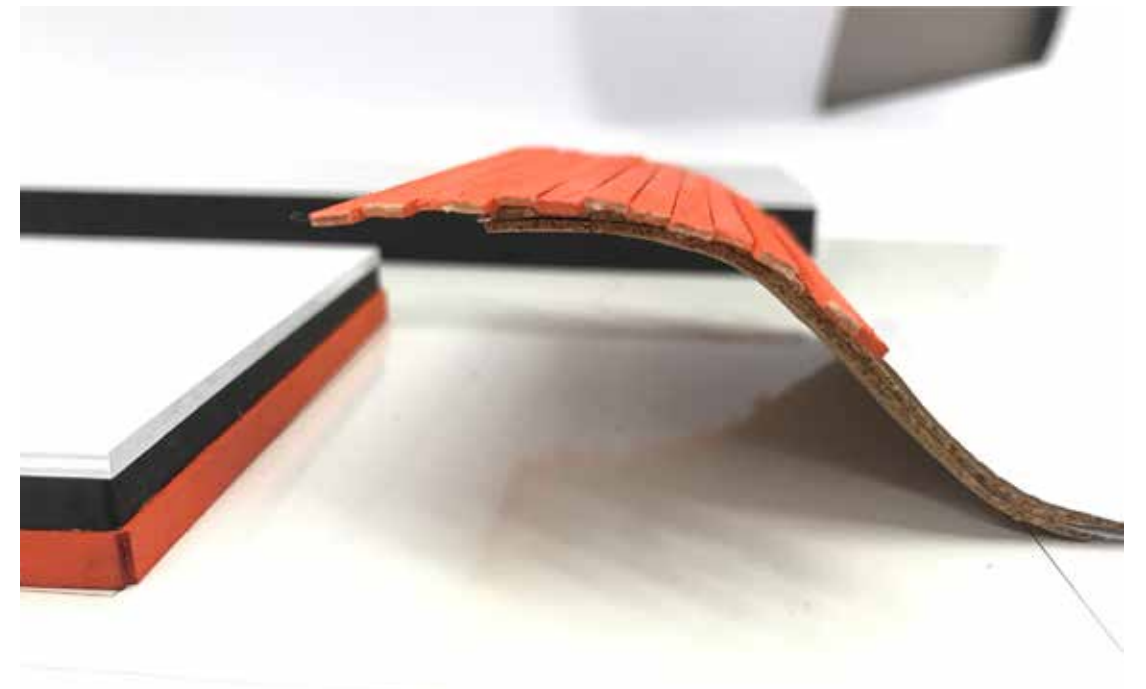
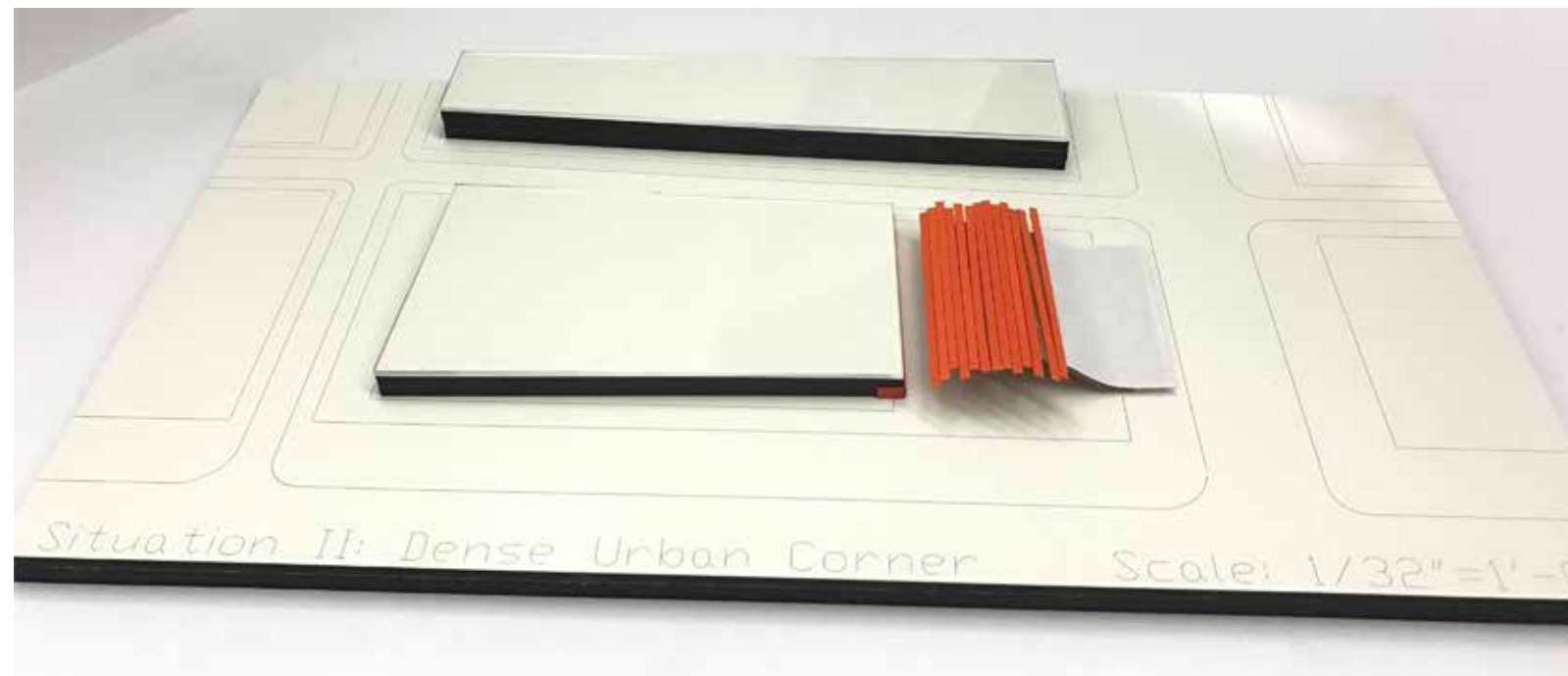
#1 Situation: Courtyard





#2 Situation: Dense Urban Corner

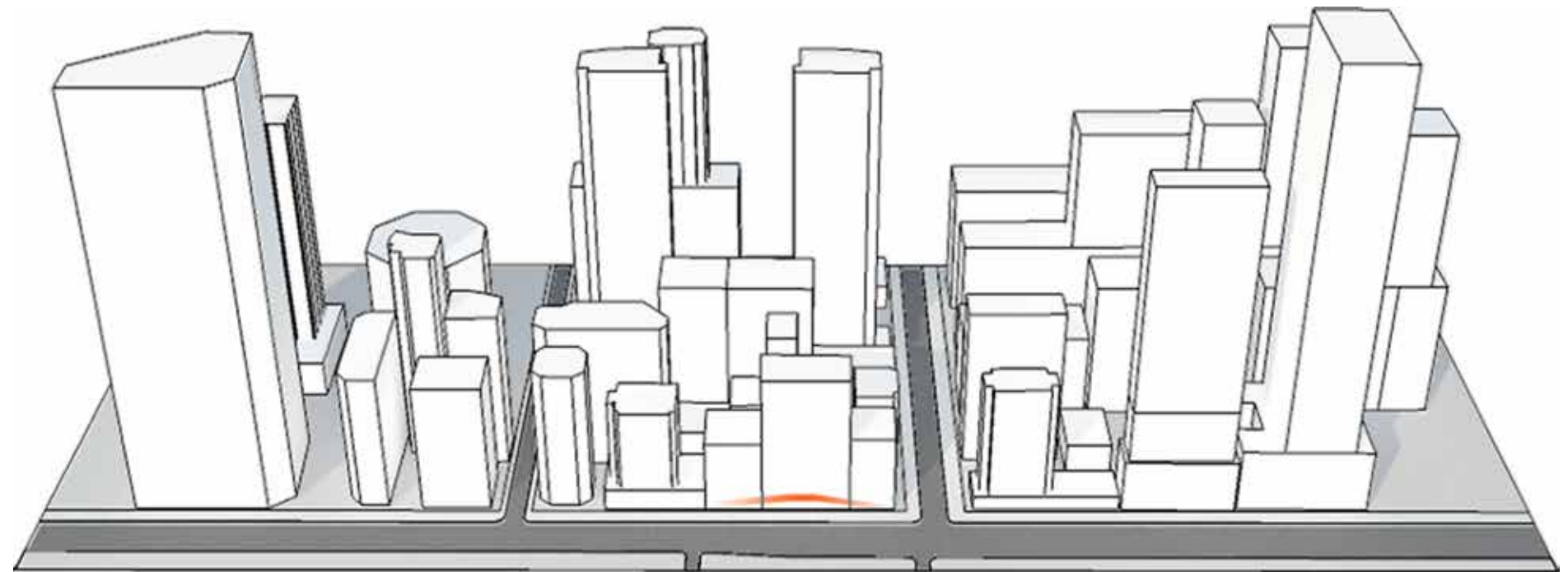




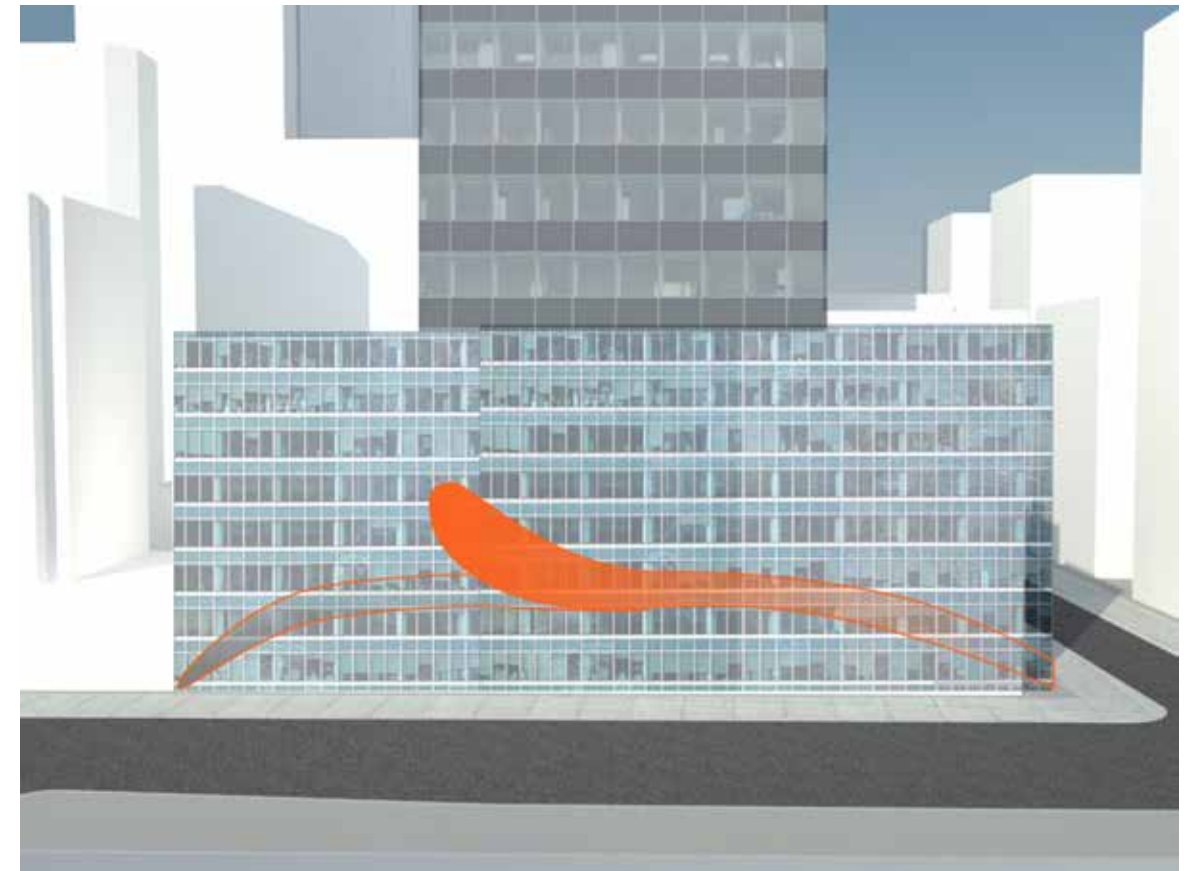




#3 Situation: Urban Street

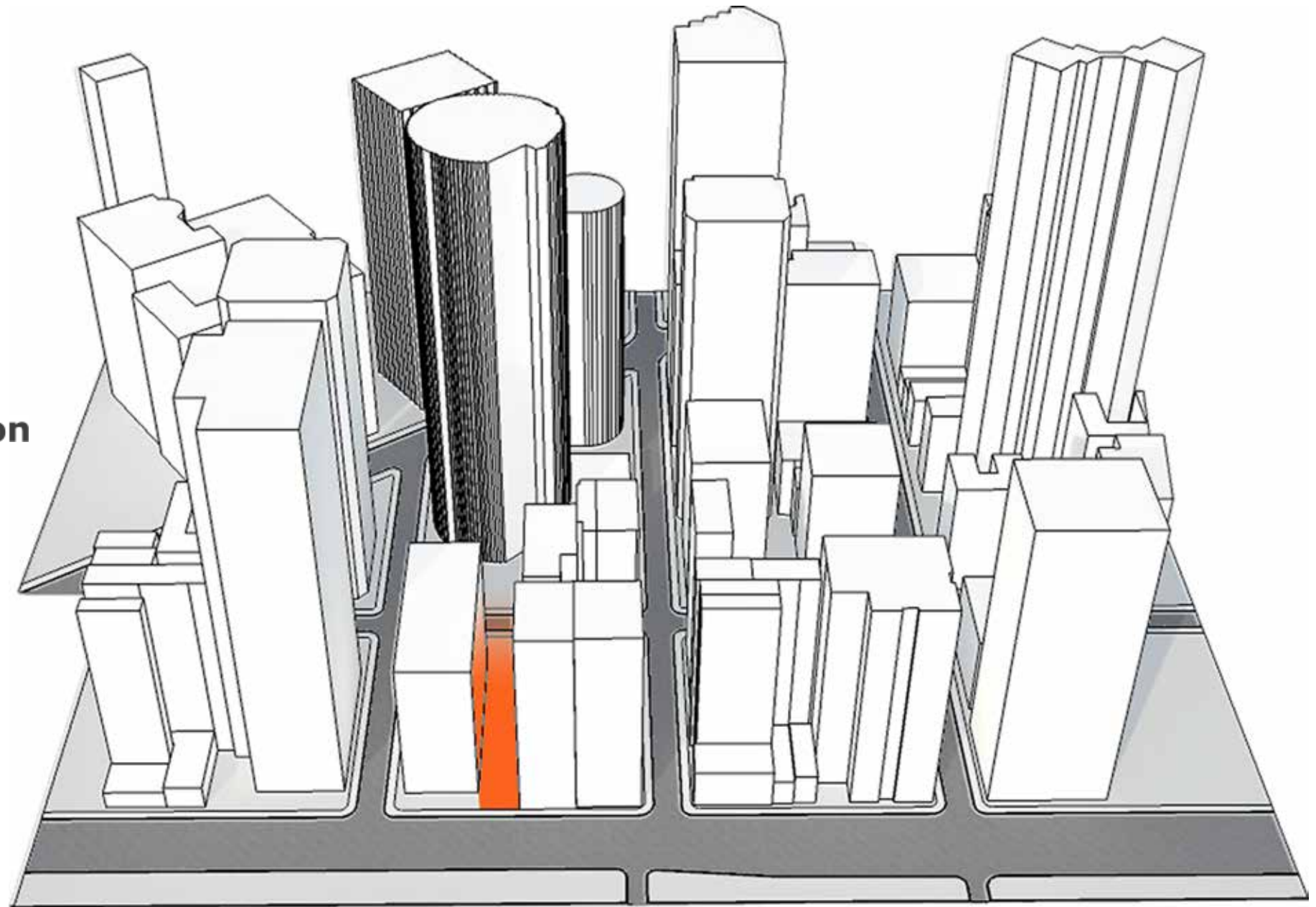


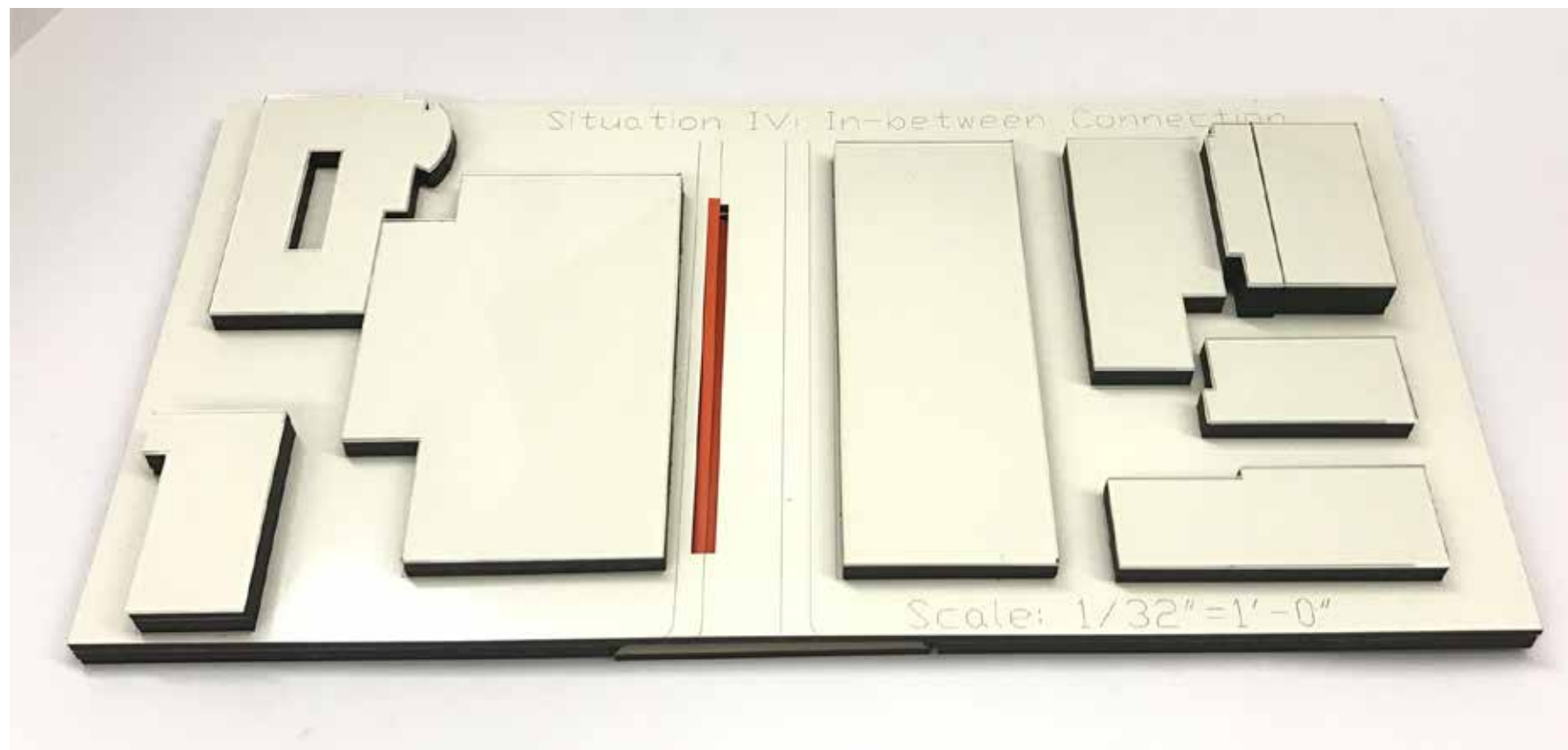




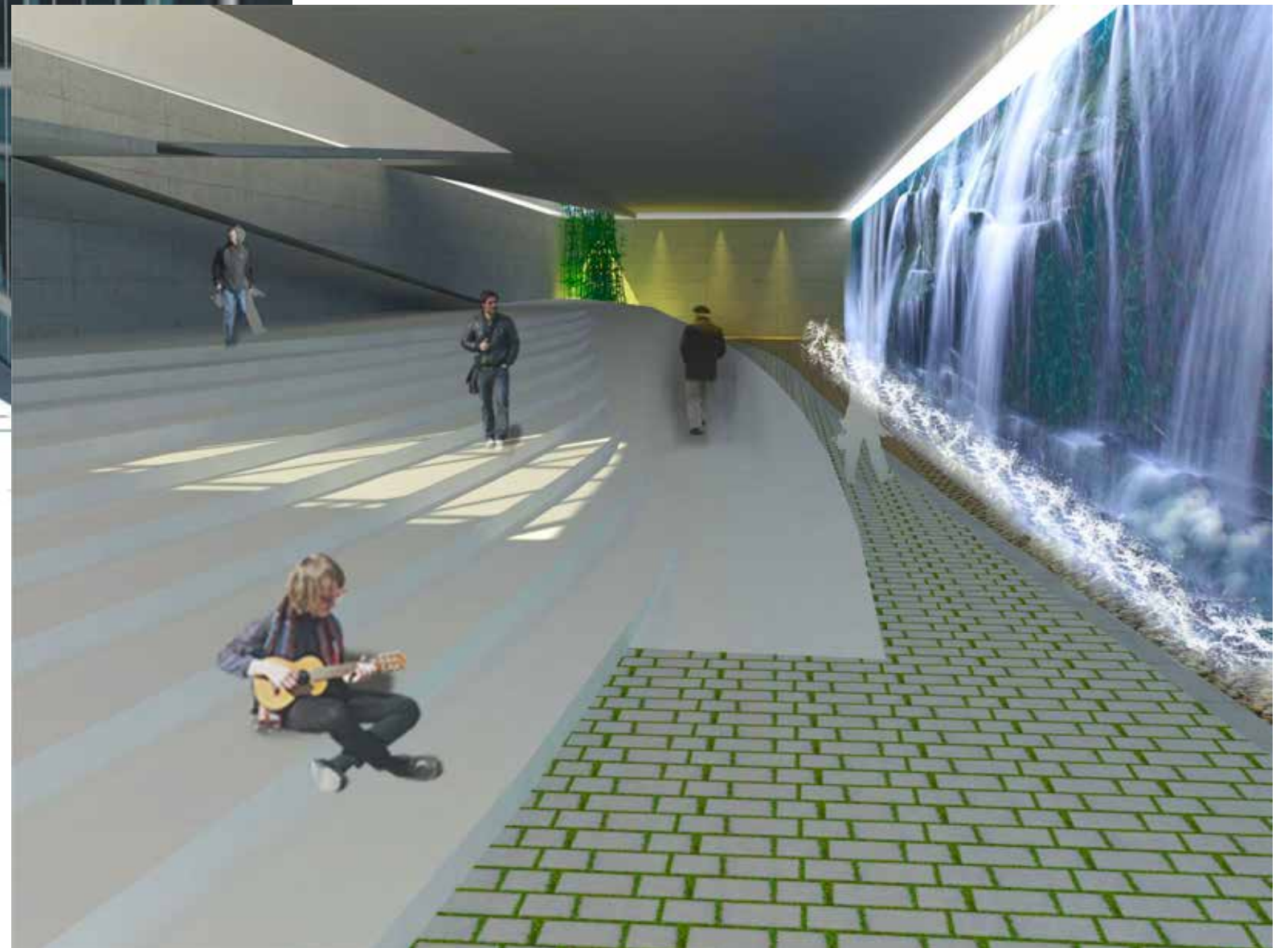
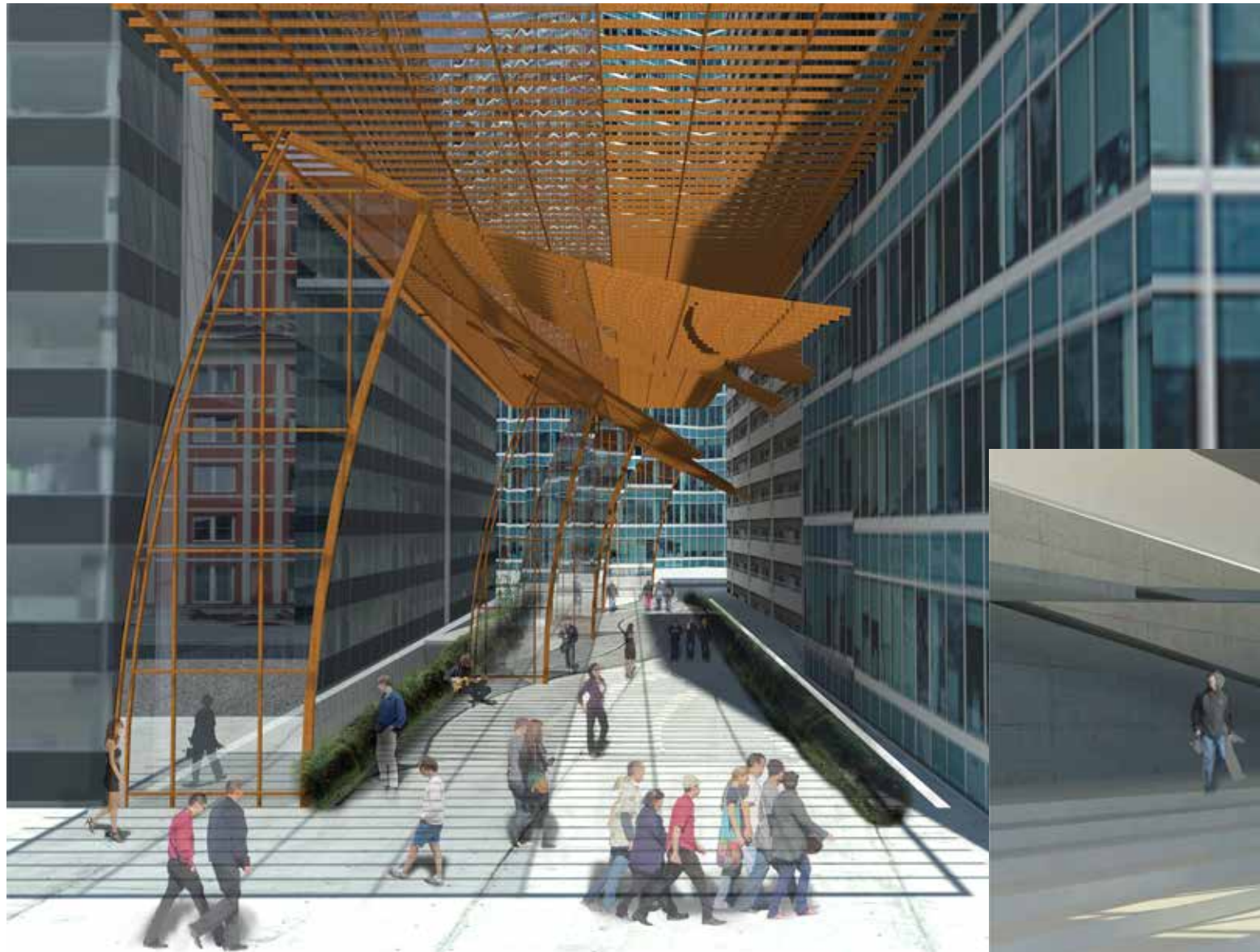


#4 Situation: In-between Connection









Purpose of Secret Pkace

First stage: Semipublic Area that connect with busy street directly. It offers a rest place for people who pass by and somehow getting respite from the main chaos.

Activity Influence: Slow down / watch other people / have a rest

Second stage: Semiprivate Area that separate from busy street. It offers a secret place for people who pursue a calm and enjoying a personal peaceful moment.

Activity Influence: Have a rest / spiritual experience / self-thinking

